

Clapcast - April 2020

AUSTIN: Uh,

JANINE: Fuck is -- I always lose track of the draw. Okay, here we go. Here we go. Here.

AUSTIN: My big draw today is the summon Yggdrasil

ANDREW: Okay. I fucked up and I didn't realize that that one event was ending. So I did not do that.

AUSTIN: No! Did you not do Return -- No,

ALI: It'll come back

ANDREW: It did not get internal

AUSTIN: It'll come back, it'll come back

ALI: In a couple months. I fucking, I had a. I like didn't play this game for four months because I was too busy to complete the love live event. I was just like, well, I obviously, obviously I don't have time for Grandblue in my life. What am I doing?

AUSTIN: But that's back now, right? That's an --. That's a thing. Right?

ALI: The, the --

ANDREW: Some of them are. I don't know --

AUSTIN: Oh, are there multiple? I didn't know there were multiple

ALI: Okay, so I'm going to get into this because you asked, but the event that's available is for the second --

AUSTIN: Right?

ALI: The like Love Live spinoff with the second

AUSTIN: Aqours, Aqours?

ALI: Right.

AUSTIN: I don't know how to pronounce it. I never know how to --

ALI: No. Oh yes. It's Aqours.

AUSTIN: Aqours.

ALI: And that's an event you should actually really do that one because the, the, the skills that the girls have are pretty good. And it got me through --

AUSTIN: Okay.

ALI: The beginning of this game pretty well. And then they did another one with the love life group that I actually really like, which is Muse. And then they, they did it the same way they did this one where it was like chapter one, one week chapter two the next week --

AUSTIN: Right

ALI: And chapter three the next week. So you couldn't get all of the girls the first time. Cause I only got one of the three characters --

AUSTIN: Nooo...

ALI: of three girls that you can get through the thing.

AUSTIN: Nooo...

ALI: I'm waiting for it to come back.

AUSTIN: Yeah.

ALI: Oh, well.

AUSTIN: Yeah. God.

JANINE: I'm on draw four and I still haven't gotten my --

AUSTIN: Hell. Yeah. That's what you wanted. That's what you want to hear right there,

JANINE: I guess.

AUSTIN: Cause it's all cash. That's all -- that's -- Ali had to explain to me the money side of this.

ALI: Right.

AUSTIN: Which is each of those draws is \$30.

ALI: Uh-huh, yeah.

ANDREW: Yeah, it's wild.

JANINE: That's insane.

ALI: Yeah.

JANINE: That's bad. That's not good.

AUSTIN: It's terrible.

ALI: It's really good because you get that. You just, you get. You have that money, like they just give it to you, and they also do events like this twice a year.

JANINE: What?

AUSTIN: You don't have that money. They haven't given you money.

JANINE: No, you've exchanged your money for fake money.

ALI: Well, they -- But they give you so many crystals is what I mean,

AUSTIN: Right.

ALI: Especially when you're starting out. Because every chapter gives you a crystal, you get a crystal for every character you get. Um, I got on the scratcher. I got 3000 crystals twice so--

ANDREW: Dang.

ALI: Grandblue just handed me \$60.

JANINE: I just keep getting moons and some kind of bean.

ALI: Yeah.

JANINE: Um, I got, I got my --

AUSTIN: Do they send you that?

JANINE: Bloody scar.

ALI: Ooo.

ANDREW: What is that?

JANINE: This looks like some sort of OG boy. Veight. He's like a vampire teen?

AUSTIN: Spell his name?

JANINE: V E I G H T

ALI: Grandblue Fantasy.

JANINE: It's like a little boy vampire.

AUSTIN: He's a little boy vampire. This probably has the blood of legends

JANINE: Or maybe, maybe not a vampire, maybe like an incubus? Is that the boy one?

AUSTIN: That would be the boy one, I think.

ALI: I think this is, I think this is vampire. I love his little pantaloons or whatever. That's how you call those.

JANINE: I also just got a bikini pirate, so --

ALI: Ooo.

AUSTIN: Okay, now -- now we're talking.

ANDREW: Which bikini pirates

JANINE: I don't -- Pirate Sword.

ANDREW: Oh, I got that the other day. I forget who that is.

AUSTIN: The bikini lady I got is extremely.

ANDREW: Oh, you got Yggdrassil.

AUSTIN: Is Yggdrassil and it's very -- yeah, she's entranced by a butterfly and just not, she doesn't recognize that her boobs are this all the way out.

ANDREW: My --

JANINE: You know, it's tough.

AUSTIN: Uh huh.

ANDREW: My wind team is basically all bikinis because it's yule summer. It's uh, what's her face. Shit. Um, Joan, Joan D'arc summer and then regular Materra, but Materra is basically only ass out.

ALI: Yeah.

AUSTIN: Materra is already ass out.

JANINE: I like when you say Joan D'arc like that, because it sounds like cool rapper,

AUSTIN: Joan da arc, write that one down.

ALI: God, Austin. I'm really --

ANDREW: Joan, comma, Da Arc.

JANINE: Exactly.

ALI: I really hope you get wind Vira.

AUSTIN: What's up with wind Vira?

ALI: Because she, okay. So the thing is, is that --

ANDREW: It's that giant robot?

ALI: Yes. Yes.

AUSTIN: Ooooooh.

ALI: When she, when she attacks, she like gestures with her hand and then a big mech hand comes behind her.

AUSTIN: It's like a -- yeah. It's like a fucking --

ALI: it's

AUSTIN: Gundam Z. It's like the Zeong, right? Like the hands detach and fly around.

Love it, but it looks sick. Is she up right now? Is she part of this?

ALI: I don't think so.

AUSTIN: That is just, I'm looking at the actual mech now for the first time. That is actually just the Zeong.

ALI: Uh-huh.

AUSTIN: That's very fucking --

ANDREW: Oh God.

ALI: Like so good.

ANDREW: I had never thought about it that way.

ALI: It even has like the little --

ANDREW: But yesterday.

AUSTIN: Yeah. What a fucking game.

ALI: Yeah, I think she's --

AUSTIN: All right.

ALI: The fucking best.

AUSTIN: Um, Let me --

JANINE: I'm on none of the websites I need to actually be on.

AUSTIN: No, that's fine. I still have like a handful of small notes to finish.

JANINE: I wanted to say something about Animal Crossing when we were recording, but I forgot what it was.

AUSTIN: Do you want to just do a general check-in?

ANDREW: What kind of fruit you got over there, Janine?

JANINE: I got peaches. I'm on I'm on that, that butt game where I got a craft where I, I do not have the fruit crafts. I don't, I've never liked the fruit furniture sets and I continue to not like them, but my fruit crafts are a peach chair. And then I swear to God, it is a, it is a peach, it's called a peach surprise box or something, but it's a big peach, it's a tabletop item. It is a big peach. And when you touch it, it splits open and a baby on a spring, pops out.

ANDREW: Hmm.

ALI: What --

AUSTIN: That's --

ANDREW: What's up with that?

JANINE: And I get it. It's a Momotaro thing. I understand. I just think it's creepy and weird.

AUSTIN: Sure. That can seem creepy, right.

ANDREW: It is kind of weird.

JANINE: And I don't like it. Cause everything else is like, Oh apple TV, pear dresser, da da da. And this is just some sort of weird. No.

AUSTIN: Wait wait wait, what's the other one that you have?.

JANINE: A chair, a peach chair.

ANDREW: How do you unlock fruit furniture?

JANINE: It's just like a recipe. You get the sounds.

ANDREW: Oh, okay.

ALI: Oh yeah. You'll you'll know when you get it.

JANINE: It might be in like one of the like bundles that you buy or whatever, or a bundle that Tom Nook gives you.

ANDREW: Okay.

JANINE: I do not know.

ANDREW: My museum is being built right now. Like the actual museum, not the tent. So maybe I'll get something after this tent finishes.

JANINE: I really wish blathers would do like a guided tour of the museum because I need, I need to donate things in chunks, but also I miss, I mean,

ALI: Yeah.

JANINE: I used to, I used to like, hold B and like really rush through those things and be kind of annoyed at them. But now that they're gone, it's like, well, poop.

AUSTIN: Uh-huh.

JANINE: Maybe I wanted to, one of them was really funny. He said something about mammoths. It was funny once.

ANDREW: Once.

ALI: He said they were cool or something, I dunno, I screenshotted it.

AUSTIN: Great.

ANDREW: I only make him talk about bugs.

JANINE: Mean. Wow.

ANDREW: I let him skip everything else, but he's got to tell me about those bugs.

ALI: I've been considering, like, what if I did a I've already ruined it. So I'm going to have to wait seven years or the next time they come out here. But if I did a bug free run animal crossing, just a no bladder stress version, It's weird if you, he won't even tell you if you donate things one at a time or.

JANINE: I mean, well, that's the thing, right?

AUSTIN: No, if you do it one at a time you get it all.

JANINE: Like it's a separate option now

AUSTIN: If you do it one of the time he will.

JANINE: Okay.

ALI: Yeah.

AUSTIN: So you should not choose multiple things.

JANINE: But I mean, you know,

ALI: And you know, it's optional.

JANINE: Eventually that'll be fine because you won't have that much stuff left to donate, so it will be one at a time, but it's still

AUSTIN: Right. True. True. True.

JANINE: I gave him like a fucking dozen fossils all at once. And now I don't get to learn about pteranadon asses or whatever.

AUSTIN: The other thing is the ass and the head is the same.

JANINE: What?

AUSTIN: There's, he doesn't have a unique thing to say about the ass and the dinosaur head.

JANINE: Well, that was probably always true.

AUSTIN: Just so you know

JANINE: And that means there's repetition. That would be good. Yeah.

AUSTIN: Right. Yeah.

ALI: Are we ready? I need to close my door.

AUSTIN: You close your door. I'm almost there.

JANINE: Does anyone play on Roll20 with the icons visible anymore? Like the player icon?

AUSTIN: No, I hide them every single time.

JANINE: Wow.

AUSTIN: I'm sorry,

JANINE: Mine's kind of good

ANDREW: I have a cool icon, hold on hold on.

JANINE: I made one especially --

AUSTIN: I saw when you --

JANINE: -- for part of that.

AUSTIN: I saw it briefly when you talked in a recent thing and I was like, Oh.

ALI: Wait, what?

AUSTIN: But I don't remember what it was. Oh, that's very funny and cute. Uh, turn on the character -- the player avatars and options. When you log in, Ali.

ALI: Roll20...

ANDREW: Oh, that is good.

ALI: Hold on, I'll -- she's --

AUSTIN: It's very good.

ANDREW: Still left herself logged in.

JANINE: She's logged into like every, I think we looked at like --

ANDREW: Mmm hmm

AUSTIN: Dre is also this.

JANINE: -- last or something.

ANDREW: Am I?

AUSTIN: Almost always, Dre.

ANDREW: That's weird.

AUSTIN: Not, maybe not right this moment,

ANDREW: Okay.

AUSTIN: But last year, certainly there was at least a one point.

ANDREW: Oh, yeah.

AUSTIN: During a recording where I was like, every time I go to the Roll20, Dre is logged in. And every time --

ANDREW: I'm bad. I'm bad.

AUSTIN: I go to Roll20 --

ANDREW: I'm bad at tabs.

AUSTIN: It happens. No, I get it. I get it. all right. I wish should time.is.

ALI: Yeah.

AUSTIN: Mmm.

ANDREW: All right. Close the Grandblue tab. Actually focus.

AUSTIN: Mmm hmm.

ANDREW: Let's put the Switch off the desk.

AUSTIN: 35?

ANDREW: Sure.

JANINE: Yeah, my connection's falling apart, which might make it difficult for me to clap.

AUSTIN: Okay.

(CLAP)

Did the clap?

JANINE: No, I didn't even hear a clapping.

AUSTIN: Oh, that's not good. We'll have to do it again. What do you want to do?

ALI: 55?

AUSTIN: 55.

JANINE: I didn't even hear anyone clap.

AUSTIN: 55?

JANINE: Yup.

(CLAP)

AUSTIN: Did you hear that time?

JANINE: Yeah. And also clapped that time.

AUSTIN: Okay, good.

ANDREW: I feel like I only heard two claps.

AUSTIN: It's fine. It's fine.

JANINE: They were tight. They were tight claps.

AUSTIN: Yes, exactly. Welcome to friends at the table and actual play podcast focused on critical world building smart characterization and fun interaction between good friends. I'm your host, Austin Walker. Joining me today; Alicia Acampora.

ALI: Um, hi, uh --

JANINE: Sorry. I need to, I need to hang up and call back because it's do -- remember Austin. It was doing that thing.

AUSTIN: Yeah, I do.

JANINE: Oh God. I just got the clap. I just got the -- It's doing this thing where like breaks things up and then deposits them later as other conversation is happening. Um, I'm going to hang up and call back.

AUSTIN: Okay. That's good.

ALI: This is the perfect moment for this to happen.

AUSTIN: Why is that?

ALI: Because it's the beginning

AUSTIN: It's the start. True.

JANINE: Oh, everyone's all roboty though.

AUSTIN: Hi, one, two, three.

ALI: Hi

AUSTIN: Wait, uh-oh.

ANDREW: Uh-oh.

AUSTIN: Wuh-oh.

JANINE: Mmm. One second.

ANDREW: Oh.

ALI: Well.

AUSTIN: Yeah. Mmm. This was happening last night for a while. It was not good -- or two nights ago. Whenever that was.

JANINE: Okay.

AUSTIN: Hi.

JANINE: I just realized, I wonder if the reason my internet has been garbage this week is because I was at home on the internet this week.

AUSTIN: Yes. A hundred percent.

ALI: Yep.

AUSTIN: Not great.

JANINE: We don't have good. We don't have a good setup. They like to advertise it as fiber optic. But the thing is it's actually only fiber optic from the box to the thing, not from the box to the house.

ANDREW: Oh, that's not how that works.

JANINE: No, it's kind of a scam anyway.

AUSTIN: No, that's not enough.

JANINE: I think that's okay for now.

AUSTIN: Okay. Welcome to friends at the table. I've lost it. All right there it is. Welcome to friends at the table and actual play podcast focused on critical world building smart characterization and fun interaction between good friends. I were host Austin Walker joining me today; Ali Acampora.

ALI: Um, Hey, you can find me over @ali_west on Twitter, and you can find the show over @friends_table.

AUSTIN: Andrew Lee Swan.

ANDREW: Hey, you can find me on Twitter @swandre3000.

AUSTIN: And Janine Hawkins. Uh-oh. This is not working Janine?

JANINE: Oh, sorry. I just heard, I just heard Dre's intro and then the word working.

AUSTIN: I threw to you twice.

JANINE: Oh, okay. Um, Hang on. I'm going to text --

AUSTIN: Can you just set --

JANINE: My dad real quick and see if he can --

AUSTIN: Yeah. Uh-huh. Flip flop the router.

JANINE: Maybe, lay off the internet stuff and all that. I don't know. I don't know if the fixing the router's gonna,

ANDREW: Yeah.

JANINE: I mean, I could try it. I'm going to I'll try the router first.

AUSTIN: Okay.

JANINE: Cause getting him to not be on YouTube is impossible.

ANDREW: Hey kid, I'm a computer. Stop all the downloading.

AUSTIN: Is that from something what's that from?

ANDREW: Oh yeah. That's from those old weird pre-YouTube days. Like GI Joe PSA videos.

AUSTIN: Mmm hmm. Right.

ANDREW: Ali. How's your time in Final Fantasy XIV going?

ALI: It's going spectacularly.

ANDREW: Oh, good.

ALI: I haven't really played much since I, um, got to heavensward. So.

ANDREW: Gotcha.

ALI: I don't really have any follow up to that, but I did just get up to that and

ANDREW: Nice.

AUSTIN: It's a good feeling.

ALI: I'm wonderful to learn what the plot of this game is.

AUSTIN: I know!

ANDREW: Yeah.

ALI: They have written one now. Um, and that's great.

ANDREW: Also just lots of boys.

ALI: Sure.

ANDREW: Lots of boys in heavensward.

ALI: Sure.

AUSTIN: So the thing that's weird is Ali you've already met one of the key boys. Right because you're a Lancer or a Dragoon now.

ALI: Yes. Yes.

ANDREW: Oh yeah. You've met Justinian.

ALI: Yes. Yeah. I've known him. We have a relationship. I mean you know, there's, there's been an --

AUSTIN: Like an understanding?

ALI: Well, he's just like the story that you go through with him is like, you're trying to learn how to be a dragoon. And he's like, "You're doing it wrong." Um, and you --

AUSTIN: Wow fuck off.

ALI: Yeah, and then you like fight him.

AUSTIN: He got -- okay.

ALI: He's like doing some shit and then you fight him. And then in the middle of that thing, he's like, Oh, cool. Dragon's like, give me this cool power or whatever, and then you get it instead of him.

AUSTIN: Oh shit.

ALI: And then you beat him up and then you're like, seeyah.

AUSTIN: Damn. Get him.

ALI: And apparently I have learned far before everybody else, but I'm playing it late and I have a very good sense of these things about Thancred, supposed to be being a hot person.

AUSTIN: It's so weird.

ANDREW: It's very weird.

ALI: Cause I was, I was talking to Lucas about it during those cutscenes and I was like, is this. A hot person is his character trait?

AUSTIN: That is.

ALI: And he was like, I can't believe you're in the clubs so early. It took us months after where you are.

AUSTIN: The thing that you are understanding is he isn't hot, but it is a character trait of his, that he's hot.

ALI: Yes.

AUSTIN: Right?

ALI: Sure, sure. Yeah.

AUSTIN: Because what he does that night is not attend the fancy party. It's. Talk up a lady outside, Right and be romantic like,

ALI: Yes.

AUSTIN: Oh, Oh, up until that point. I thought he was just a horny boy.

ALI: Sure.

AUSTIN: Because of like his Flaminia shit.

ALI: Uh-huh.

AUSTIN: Um, did you catch that stuff when she first showed up?

ALI: I didn't. I didn't really, catch up on it I don't know that I was --

AUSTIN: Paying.

ALI: Yeah.

AUSTIN: No, fair.

ALI: Yeah.

AUSTIN: Because it all happens around because when you recruit her, it's the worst part of that game. Because she is, she is like part of the Titan buildup. Remember you have to like, go to all the different places and like get the food.

ANDREW: God.

ALI: Oh.

AUSTIN: And that's when you recruit her to come back and you're like, Oh shit, you're, you're Minfilia's mom or adopted mom or whatever. Come through. And when you do that, if you talk to Thancred, you get like him muttering under his breath about how hot she is for like, six quests in a row. If you were talking to him before you leave the scion HQ or whatever, and it's like, brah like please chill.

ALI: Yeah. It clocked for me when he was talking to, um, cat girl Aria Joie.

AUSTIN: Right? Yes. To really vibe with heavensward. Um, and there's like a point in the middle of the story that I really dislike and that like my warrior of light simply wouldn't have done.

ALI: Oh yeah. There was a part that you really bounced off. I remember that.

AUSTIN: It's so frustrating. You'll get. You'll -- It's like halfway through.

ALI: Okay.

AUSTIN: It's halfway through. There's a character who fucking. There. Yeah. You'll get there.

ANDREW: I'm trying to think of where --

AUSTIN: It is. There was, um, How do I communicate this?

ANDREW: You can just type it to me.

AUSTIN: Yeah, I'll just do that. That's a good idea.

ALI: Hi

ANDREW: Hello.

JANINE: Let's give it a shot. See how it goes.

ANDREW: Oh yeah, that part's rough.

AUSTIN: It sucks. It's like, no, I wouldn't do it. If he wants to go do it, go do it. But I'm not going to be part of it. Welcome back Janine

JANINE: Hi.

AUSTIN: I'm complaining about, about Final Fantasy. It's fine. Let's just let it run for a second and see if it's stable. Um,

JANINE: Let me take my sweater off.

AUSTIN: One, two. I dunno. Like how do I test this? I guess we just keep talking.

JANINE: Yeah. Love. Nikki's been doing like Barbie and Vocaloid crossovers.

ALI: Ooo.

AUSTIN: Mmm Hmm.

JANINE: They've done multiple Barbie crossovers.

AUSTIN: Okay.

JANINE: I stopped playing so they might've done more stuff since then, but I found that very interesting.

ALI: I thought they were doing a Frozen. I remember them doing a Frozen one for a little while

JANINE: Oh yeah, yeah, yeah, yeah, totally. They did that,

ALI: I wonder if I should get back. What's the other one that wasn't Love Nikki? Helix Waltz?

JANINE: That one's so tedious to play.

ALI: I know.

JANINE: Like, I really like the way shit looks, but it's just it's so it's so boring to have the same conversation. My thing with mobile games, I like a mobile game. I don't have to actually do anything to play. Like I want to set stuff up and click some buttons and then be done for the day.

ANDREW: Yeah.

JANINE: Um, the second year making me like, do actual battles. Or have conversations or anything like that. It's not gonna, it's not gonna work so well.

ANDREW: Couldn't be Janine.

ALI: Really. I really liked a lot of the window dressing with that game, but the fact that the gameplay of it was like, keep this Wiki open with a list of the cakes that everyone likes, so you know, to serve it to them and know the answer to their fucking society questions. Like I wish if they could just make it like a Helix Waltz like JRPG, that was the same exact plot line, I would love it.

JANINE: That'd be great. It's also huge. It's like a weirdly it's I think it's the, I think Helix Waltz is the largest space hog on my phone.

ALI: Oh really?

JANINE: Which is fucking weird. I should just delete it. I think it's because there's so much music or it's all like, it's all like full length, beautiful songs or some shit, and it's just --

ANDREW: JPEGs are big.

JANINE: I should get rid of it. Yep. Music JPEGs They'll fill your phone up. It's a single note per JPEG. So.

ANDREW: That's why they had to shut down Napster. All the music JPEGs.

JANINE: Damn. How's that company, that prints GIFs doing?

ANDREW: Excuse me?

ALI: Excuse me?

JANINE: There's a company that prints GIFs.

ALI: Is it like, is it like the Colourpop Sailor Moon? Like you tilt it and they move situation. Is that it?

JANINE: I think it's like, it's like, those things used to get cereal boxes back when cereal boxes were cool.

ALI: Oh, so the same thing, I think.

ANDREW: Yeah.

ALI: It's like, it feels like a hard plastic and then you --

JANINE: If you like scratch your nail on it and like does zzzt zzzt zzzt bumpy

AUSTIN: Are you talking about Ubersnap?

ALI: Did you not --

JANINE: I dunno.

ALI: -- See any of the Colourpop stuff?

JANINE: I have a thing where. I was extremely turned off of, of sailor moon as a whole, because of the aggressive, nonstop, constant merchandise.

ALI: Sure. Fair.

JANINE: I'm sure there were a few exceptions, but ColourPop is not going to be one of those exceptions because ColouPop is cheap. No matter when I get it and is fine, no

matter when I get it and I don't need more makeup, I've been trying to get rid of makeup.

ALI: So, um, yeah. I'm I was. Very smart, smart not to buy any, but I've now show you this picture, which is they did the it's like the GIF that everybody knows from Twitter. When you tilt it, the heart eyes move.

AUSTIN: That's cute.

ALI: But, yeah, I didn't buy it because I wear eye shadow once a month and I don't need more than seven colors in my life.

JANINE: I've started just, I started just wearing my bronzer. Like I will just use the color that I'm bronzing with and put that on the outside corner and then put the, put a bit of my highlighter on the top. And that's all, I'm like, that's, I'm happy with that. Pretty much.

ALI: I also do that. Um, it's all good.

ANDREW: I'm gonna be right back really quick.

ALI: Sure.

AUSTIN: Ubersnap the GIF company. The GIF print printing GIF company has not made a Facebook post in two years. There was, there was an Instagram posts, uh, let's say, 10 months ago, eight months ago. Somewhere in there. So.

JANINE: This is also, I don't, I hate this. I hate this. I hate the color. Sorry. I hate the color story in this sailor moon palette.

ALI: It's so weird.

JANINE: I never in my life wanted or used yellow eyeshadow. I'm sure you can do it, but like, I just, it's just, it's just not a thing. It's not a thing for me. Like I can't do yellow, orange or red. Cause it makes it look like there's something wrong with my eyes.

ALI: Yeah, I have brown eyes and had green hair for a little while. So I would. I would wear. Um, but yeah, I, the, the swatches of this palette looks so much nicer than it does in pan, but I do think that it's weird. Um, I appreciate that they didn't just do the light --

JANINE: Also how do you not put a blue in here. She wears so much blue,

ALI: I know but but no, um, Yeah, I don't know. I I've, I feel like I prefer this over, like a. This is what her uniform looks like. Cause I feel like that would have been worse.

JANINE: Yeah. Yeah. I'm just saying you've got like, I don't know a really, it's a really warm palette I think. And that's, I can't, I need cools. I need, I also, like, I feel like lot of

these shadows would fill the same thing for me. Like if I'm, if I'm reaching for. If I'm reaching for one of these, I could just as easily be reaching for another one.

ALI: Right. Yeah.

JANINE: Like there's the, the two, the two like matte browns in there. Those are like different colors. I know, but I would probably use them interchangeably, the two, like metallic kind of beigey ones. I would probably use those interchangeably, even though they are different. Like, I don't know.

ALI: Yeah. Yeah. I, um, This could have been a really good set, I think. I think it's not a good set. Um, but yeah. Also I --

JANINE: If they put it on the back of a mirror, I would have bought the mirror.

ALI: I know, fucking -- I hate ColourPop. Cause they always do these, these twelve sets.

JANINE: They're the Forever 21 of makeup. That's the thing they do.

ALI: They have these like nine set pallets that like the packaging looks amazing on it, but they don't use it for enough shit. And it's the only one that has a mirror in it and it drives me fucking crazy. The week that this came out and I was being a sane person about, not buying it. I was just like browsing the ColourPop website over and over again, to try to like customize a sailor Jupiter one. I think if I just got a different switch, the colors out and then like taped a different picture on top and I pulled back from that idea too, which is good.

JANINE: They have a lot of nice greens. I have, uh, I have, um, um, a nice like teal tealy green shadow from them in the, like the little, what are they called? The ones that are like, kind of wet. They're not wet, but they're like, moist?

ALI: Yeah. I know what you mean. Yeah. Okay. Wanna play a game?

AUSTIN: Is Dre back?

ANDREW: Yeah, I'm back. I didn't want to interrupt. I didn't want to be rude.

AUSTIN: Happy waffle day.

ANDREW: Oh man. Is it actually waffle day?

JANINE: It's some bad waffle day news, isn't it? Waffle house in trouble?

ANDREW: Yeah, I know!

AUSTIN: It is.

ALI: Is Waffle House in trouble?

AUSTIN: Well, they shut down 300 plus locations.

ANDREW: Now is that like shut down forever? Or just temporary

AUSTIN: No.

ANDREW: While this is going on?

AUSTIN: It's I think, I think it's this.

ANDREW: Okay.

ALI: Oh, they're like closing it, but not doing takeout. I guess?

AUSTIN: They're fully closing. I mean, this is the thing that is like the thing that's remarkable about it is Waffle House is historically known for being able to weather basically any crisis. Yeah. And

JANINE: They'll put a waffle in your paper bag and chuck it at your car.

AUSTIN: They -- happily. And you'll give them money for it, because it will be pretty good.

ANDREW: You'll fucking love it. Especially if it's a pecan waffle.

AUSTIN: See?

ALI: Oh yeah. It was like two weeks ago that I was like, remember when we were at GenCon and I was like, we should drive 30 minutes to this waffle house, but then we didn't do that?

AUSTIN: We didn't go to the waffle house because --

ALI: We didn't...

AUSTIN: We didn't have a car.

ALI: We didn't have a car.

AUSTIN: If we had a car. That's the type of trip you make.

ANDREW: Damn.

AUSTIN: It's harder to be like, let's get a --

ALI: No, no, no. Yeah, absolutely.

AUSTIN: Uber.

ANDREW: You gotta holla at ya boy. I would have taken you all to waffle house.

ALI: Yeah. We fucked up.

AUSTIN: We should have.

ANDREW: And even if I didn't want to Jasmine would be like, we're going to waffle house. Shut the fuck up.

AUSTIN: That would have been nice. Next time.

ALI: Next time, or I dunno. Yeah.

AUSTIN: Another time, one day.

ANDREW: Yup. I need to --

AUSTIN: And there are still like 1500 waffle houses. It'll be fine.

ALI: Yeah yeah yeah yeah and, um, you know, things will be different one day.

AUSTIN: Mmm. Hmm.

ANDREW: Jesus. Don't do that.

AUSTIN: Pablo Picasso says that youth has no age. So likewise --

ALI: Right, yeah. We're fine.

AUSTIN: -- Waffle house. Yeah. We're still in the salad days of our waffle house eating lives.

JANINE: Oh, it does just say waffle. They're not even international waffle day.

AUSTIN: Just waffle day. It's a pun. It's a pun. Well, it's real, but it's a pun.

ALI: What? Wait --

AUSTIN: Based on Catholic. It's a, it's a Swedish pun. The feast of annunciation is today upon which waffles are typically eaten. And the shift from the religious celebration to waffle day occurred because Swedish Vårfrudagen, meaning our ladies day, the feast of annunciation sounds similar to Våffeldagen waffle day,

Oh

ALI: In faster speech. So over time, the Swedes began calling it waffle day and celebrating by eating waffles. That's very cute.

JANINE: That's pretty cute and weird.

AUSTIN: It's weird that they were just like,

JANINE: Yeah. That's some fucking reverse Stel Nideo shit. Right? Like

AUSTIN: Uh-huh. Yeah. They do it the other way.

JANINE: We'd like we have waffle day and it's like, Oh, this sounds a lot. Like, like our lady day where we celebrate this lady, the big robot lady.

AUSTIN: The real Nideo thing is being like, yeah, that's great. Yeah. We love waffles. Come to church and we'll have waffles here today.

JANINE: They, load you up on pasta and brainwash you, which is the real thing at a church. Cause that's how they get you.

AUSTIN: I've eaten a lot of pasta at a church.

JANINE: I know this is a thing! Cults do this! Actual cults do this. They will, they will say free spaghetti, come eat spaghetti. They load you up on carbs and then they, then they. Tell you about their stuff.

SYLVIA: Delicious stuff.

JANINE: Come get your House Nideo, Stel Nideo spaghetti. Yum.

AUSTIN: Well, we're gonna get into that today. So don't worry about it.

ANDREW: Vomit on my sweater already. Stel Nideo's spaghetti.

AUSTIN: There we go. Thank you. Appreciate your hard work, Dre.

ANDREW: Ali, make sure that goes in the Clapcast. I'm not saying boobs or farts, so it could go in the Clapcast.

ALI: You just said it it's out.

AUSTIN: It's out now, yeah you fucked up. We fucked up. You fucked up. All right. Do we want to do 25?

ALI: Yes.

JANINE: Sure.

ANDREW: Sure.

(CLAP)

AUSTIN: Yeah, that sounded good to me. Um, let me get some tokens real quick. Let's see if there's a good one. This'll do. This'll do, um, Trying to make it, how do I make it? Nothing. How do I go? None. There we go. Oh, well maybe I want a little, no, this will be fine. Listen, it's difficult. Uh, boom. There's that actually let's do. Let's go like more this. There we go. Grab me -- grab me one of those, please. Come on. You can download it. There it goes. And then let's do. Some of these birds are bad. Okay. How about --

JANINE: How about a road runner?

AUSTIN: What's just like a bird?

JANINE: Parrot?

AUSTIN: No, like that's exactly the opposite of what --

ANDREW: Robin.

JANINE: Finch, swallow?

AUSTIN: Got it. I got, I tried pigeon I didn't like what I got with pigeon. I appreciate it.

JANINE: I mean, a Finch is really a parrot of the small bird world. It's still very recognizable.

ANDREW: Is that true?

AUSTIN: Yes, you're right. That seems true.

JANINE: Because of the beaks. The beaks and the Darwin stuff.

ANDREW: Oh yeah.

JANINE: When Darwin was like, "Here's all the beaks."

ANDREW: Oops. All beaks.

JANINE: God, Darwin. Must've eaten a lot of finches, huh?

ALI: Excuse me?

JANINE: Isn't the thing isn't maybe this is actually not true now that I'm thinking, but I thought, I, I thought I heard that Darwin ate one of every animal. He like --

ALI: What?!

AUSTIN: Who told you this?

JANINE: Hang on. I'm going to go look up who was saying it.

ANDREW: This is like the most intense reverse Noah's Ark I've ever heard of.

JANINE: Googling did Darwin eat all the animals.

ALI: I don't know --

ANDREW: People do say --

ALI: Enough about Darwin to -- like, I believe you, but I just, why?

AUSTIN: He, he ate many of his specimens and says, but that doesn't mean all.

ANDREW: I'm going to disprove creationism and also say, fuck you to Noah and eat one of everything.

JANINE: Also, they apparently there apparently might be some confusion between Darwin and Canon William Buckland, paleontologist, geologist, theologian, and great British eccentric, and his son Francis Buckland, surgeon zoologist, and also an eccentric. They are apparently said to have eaten quote, every animal that was then known to science.

ANDREW: Hmm.

JANINE: Uh, and even to have eaten the preserved heart of Louis the 14th,.

AUSTIN: No, please.

JANINE: Which I don't think is, I don't think that's true. I don't think two British eccentrics ate the heart, ate the, like, I guess it would have --

AUSTIN: It wouldn't have even kept.

JANINE: Would have been at least a couple of decades old at the time. The preserve, it would've been preserved in like formaldehyde or something. So that would have killed them probably.

AUSTIN: Yeah.

JANINE: So that's probably fake. But Charles Darwin probably ate at least one Finch. He ate it. He apparently ate a Puma.

ALI: What's going on?

ANDREW: I don't know.

AUSTIN: I don't know.

JANINE: Eeeew!

AUSTIN: No we're done. We're done.

ANDREW: Yeah. Quit going to it. Quit going deeper, Janine.

JANINE: I closed it. I closed the tab. I'm never going to forget what I read, but I close the tab.

ANDREW: You know, I love watching the *Great British Eccentric* on Netflix. It's so relaxing.

JANINE: That's every show. That's every --

AUSTIN: Mmm hmm. Okay. Um,

JACK: Oh, hi. Speaking of Keith.

KEITH: Hello. Oh, was I being discussed?

JACK: Oh Keith, you sound weird.

KEITH: Do I sound, I have a new microphone.

SYLVIA: That's probably it.

KEITH: I just probably sounded different cause I always wear a microphone.

JACK: Yeah. I think, I think it's because your -- the levels were different Keith, if you had to split the Rapid Evening into groups of competent weirdos

KEITH: Uh-huh.

JACK: And idiots.

KEITH: Yeah.

JACK: How does the split work?

KEITH: Leap is competent.

JACK: Mmm hmm.

KEITH: Um, yeah. Okay. So it would be everyone, but Clem is in the competent group.

JACK: Oh, damn. Wow.

SYLVIA: Yeah, That's probably actually it. I'm sorry.

JACK: Yeah, that probably is. I'm trying to think of what skills Clem has and none of them are applicable. They're all just things like, I mean, damn, what are the skills?

KEITH: Well if I'm -- well, if --

SYLVIA: Rowing?

JACK: Fashion.

KEITH: If this was a season about saying something passive aggressive to ruin. Like, um, a Butler's career, you would be really good. You'd be very competent.

SYLVIA: Oh my God,

JACK: I'd be ready to go. Unfortunately, we have to wit a war that we started on purpose.

KEITH: Not all of us started the war!

JACK: Like it's like a group thing. It's like, it's like the, whatever, the opposite of lowest common denominator is the full power.

KEITH: That's a, um, something factor.

JACK: Oh, it's there actually an opposite of the highest, highest factor?

KEITH: [Inaudible] factor.

JACK: Is that the, huh? Oh, we can't hear you. If you're talking. I understand you have a mic.

ART: I hadn't said anything yet.

SYLVIA: Oh, okay.

JACK: You were just vibing. Hi, Art.

ART: Yeah. I mean, you are y'all were in the middle of something. What am I just going to?

JACK: Hi Austin. Alright.

ART: I'm gonna, I'm going to just give a quick warning. The I'm my, my posture up here is worse than it normally is. So as the recording goes on, I might, I'd be leaning back here.

JACK: Oh my God, Art, are you on the couch?

ART: Sorry. I am on the couch.

JACK: Do you want to get like a pillow? Or --

KEITH: Or an extra cushion?

JACK: No, I think you should go further and you should get a quilt, but I think this.

SYLVIA: Yeah. Be as comfy as possible for this military strike.

ART: We're not confident which of the quilts are safe right now. So they're all off limits.

JACK: Who is -- All off limits?

KEITH: So you're -- Which, who, which half is quarantining?

ART: Jess is quarantining in the bedroom.

SYLVIA: That sucks.

JACK: Has she got Animal Crossing?

ART: She, yeah, she's, she's got the Animal Crossing and, um, television.

JACK: Okay. good.

ART: And almost, almost exclusive access to Mabel.

JACK: Okay. That's wow. Wow. Other than utility access, which you have, right?

ART: Yeah. I'm, I'm the one walking Mabel, but Mabel is not interested in being up here with all of this equipment.

AUSTIN: Um, sure.

ART: I guess I will say --

KEITH: She was afraid of the computer at some point, right?

ART: She like doesn't --

KEITH: Jess?

ART: If I'm paying attention to anything. No, no. Mabel.

AUSTIN: Little joke.

ART: If I'm paying attention to something more than she likes, maybe we'll just like, doesn't want to be near me at all. If I'm like --

AUSTIN: Damn.

ART: Playing a video game and like she wants attention or like talking into a computer or anything, she's just like, "Fine. Bye." And will get like,

AUSTIN: Damn.

ART: Just go clear to the other side of the house.

JACK: There's a refreshing transparency to some emotions that animals do where you're just like, "Oh, okay. I guess that's how it is Mabel." But it'd be good if she could hang out.

ART: Yeah. The exception is she did come up and sleep near me last night. So the two of us were sharing a narrow couch and I woke up and she had just like nestled herself in between my back and the cushion and like, coincidentally, my back has felt better.

JACK: Oh that's great. Yeah. We still have your air mattress in Long Beach. Um,

AUSTIN: Oh, you should get, that seems to me, that seems important for this particular --

JACK: If you want to swing by KB and I were talking about it yesterday, if you want to sing by KB can drop it off the balcony, like a Wherefore art thou, Romeo, but then a falling air mattress.

AUSTIN: Very good.

ART: I've heard reports of police, pulling people over and asking where people are going and determining if it's essential.

JACK: I have also heard this.

ART: I don't want to deal with that.

AUSTIN: Yeah, that's fair. If it's essential --

KEITH: My landlord called me and said they passed a new rule in Rhode Island that says that you could get arrested if you're trying to get into Rhode Island from New York. And that's where my landlord lives.

ART: It was an executive order and it's been repealed because the ACLU was like, we're pretty sure this is illegal.

KEITH: Has it already been repealed?.

ART: Uh, it's been replaced with a, with an order requesting that all out of state visitors, quarantine for a few days after arriving.

AUSTIN: Yeah. That makes more sense.

KEITH: Okay. Okay. Well, before I guess it was, it was just replaced, my landlord was like --

ART: New Yorkers.

KEITH: Uh, was like, you know, for, "If anyone asks I'm your roommate."

JACK: No. No you're not.

KEITH: You'll know like I'm going to get arrested if I, cause because he's like in the middle of the, of the COVID-19 stuff --

AUSTIN: Right. Right. Right.

KEITH: Is trying to paint this house. She's like, Oh, which is like, I guess it's not that unsafe. Cause it's just him and his and his friend that are doing it. Like it's not like a team of people. Um, so he's just outside by himself painting this house. Uh, but it still seems like --

JACK: What color is he painting it?

KEITH: Uh, it was blue and they paint -- when it was painted a couple of years ago. Apparently it didn't take. And so he's mad about how it, it looks chipping, so he's just painting it the same sort of blue color. Um, but he told me to leave, told me to lie to the census.

JACK: Lie to the census?!

AUSTIN: No, absolutely not.

JACK: That is historical lying.

KEITH: Uh, yeah. Yeah.

ART: Um, Oh, so funny.

AUSTIN: Just about there.

KEITH: He told me to call him. He was like, he was like, "Obviously I don't want to say this over text." And I was like, don't tell him, I shouldn't tell my landlord about Signal.

JACK: No. Landlords don't get to know about Signal.

ART: Did you see the governor of New Jersey who was like. "We've passed this mortgage thing," and then it was like, "Landlords, we ask you to please --"

JACK: Some bullshit.

AUSTIN: God.

JACK: Oh, please don't please don't charge your tenants. Fuck off.

ART: I've -- Being governor of New Jersey seems to just be -- Just attract the worst people.

AUSTIN: Yeah, that's correct.

JACK: Have we ever seen Bluff City's government, like state, state, federal, um, ranking?

AUSTIN: That sounds fun. We should bring in state. I mean, we --

JACK: I mean, I guess there's one of them, right? Cause there are no other states in Bluff City.

AUSTIN: Well no, cause Bluff City will, you can invent a state as it needs to come on screen.

JACK: Temporarily. Sure.

AUSTIN: Yeah. Uh-huh, So, yeah, we, there's definitely between Bluff and Blue, especially as the season continues and the lines between those spaces, collapse.

JACK: We should get like the governor, or --

AUSTIN: Suddenly there being -- yes. It's like statewide agents showing up, you know, the, the state police showing up would be great because it's like, well, fuck these guys from out of town, wait, they're from out of town, but also they're still the police. Like what, where is the it's good. That's that's my --

ART: I know this is a New England-ism, but you have to call them staties, right?

AUSTIN: Oh, we call them staties in Jersey.

ART: Yeah?

AUSTIN: Yeah, yeah, yeah. yeah.

KEITH: Jersey's very close to New England.

AUSTIN: Yeah, yeah, yeah, yeah, yeah. Yeah.

ART: Wait, but I thought that was -- I thought that was Boston and higher.

AUSTIN: I feel like I've heard it in Jersey. I've heard it in Pennsylvania. Maybe.

KEITH: I think you have picked the two most. I think there's this. I think that there is unfortunately, sorry. There's a kinship between Jersey and Boston and Pennsylvania and Boston.

AUSTIN: No. Yeah, yeah, yeah, yeah, yeah, yeah, absolutely.

ART: You -- I, you don't hear it in New York, I guess. I don't remember seeing a state police officer.

AUSTIN: Could you? Okay. But, but, but Art, and here's, this is to Keith's point. Could you imagine someone from Hofstra saying it?

Could you imagine a Hofstra dude saying statie?

ART: Well, yeah, because half of them are from Boston.

AUSTIN: Exactly. And so that the --

ART: Remember when the Red Sox won the world series? It was going -- I thought we were going to, we were going to go to war.

AUSTIN: Oh God.

JACK: Like, like what are state police? Are they like, rather than city police, they're like some higher body of --

KEITH: Yeah, they mostly fuck with people on the highways.

AUSTIN: Yeah, they mostly -- yes.

ART: They mostly fuck with people on the highways.

AUSTIN: Yeah.

JACK: Huh.

KEITH: They're like --

JACK: Are their uniforms different? I'm trying to think if I've ever seen one.

KEITH: They have different uniforms. They, they have, they look more like, like, um, like park rangers, they have like 15% more of a park ranger --

JACK: Like brown stuff?

AUSTIN: That's exactly right. Yeah. Well, it depends on what state you're in, but --

ART: They're probably wearing a silly hat.

AUSTIN: Those hats it's the hats. It's the hats are a big one.

KEITH: And the color it's like a, it's like a green instead of a blue.

JACK: I have definitely seen them then.

AUSTIN: Yeah, New Jersey --

ART: Have you ever seen the cinematic piece *Super Troopers*?

JACK: I have not seen the cinematic piece, *Super Troopers*. No.

AUSTIN: Um, the New Jersey state police decided that they were desperate to dress up as fascists.

JACK: Oh my God. Are you for real?

AUSTIN: So here is what they look like.

JACK: Oh, no.

SYLVIA: Oh, fine!

KEITH: Yeah, you can tell, as soon as you start putting a belt across your chest like that.

AUSTIN: Yes.

SYLVIA: There's two options, pageant queen or fascist. Those two groups have got a sash.

AUSTIN: Yes. No, they're fucking terrible.

ART: Is this a dress uniform or are they going around in cars like this?

AUSTIN: That's what --

KEITH: They are in cars like that, probably.

AUSTIN: I think that that's a mix. Um, cause I've gotten pulled over by state police before who just wore the regular shit. Uh, but the regular shit isn't better, you know what I mean?

JACK: The other thing here is it's the stripe on the trousers.

AUSTIN: Yeah, it's bad.

JACK: It's also really --

KEITH: Here's here's --

ART: Makes them run faster.

AUSTIN: Them on patrol here's like New Jersey patrol, but still.

JACK: Still.

AUSTIN: Yes. But the thing that Keith just said is what I think of when I think of a statie. Uh, which is probably more patrol.

JACK: Is that Nebraska?

AUSTIN: Is that your, uh, is that Boston ?

KEITH: No, that's Nebraska. I would look up specifically Boston, uh, or, um, or Massachusetts.

AUSTIN: Here's PAs.

KEITH: Oh, that's a different hat than --

SYLVIA: That looks like a goth Mountie. Honestly.

AUSTIN: Uh-huh. Pennsylvania is that but gray. Um, also --

JACK: I think in California, they were brown.

AUSTIN: That's has to be the place.

ART: Let's all agree to never say goth Mountie again, I think.

SYLVIA: Yeah. I'm sorry about that.

ART: Will you put that in the --

AUSTIN: That's right. We say goth mounted police.

JACK: Yes.

SYLVIA: The GCMP.

AUSTIN: Oh it's very funny to me.

JACK: That is Bluff City too. I mean, I know that there are Mounties in Bluff City --

ART: The Gothic Canadian Mounted Police?

JACK: Yeah. They've arrived. I mean, Canada existed in Bluff City briefly when we decide Canada is necessary.

AUSTIN: Exactly. All right. I think I'm ready.

JACK: We've calmed down from this.

ART: The goth mounties sound like a very Nightvale thing.

SYLVIA: Yeah.

JACK: It does, doesn't it?

KEITH: Those are that's Massachusetts.

JACK: We've warmed up for this episode by posting a load of police officers and bullshit.

ART: And talking about work we could do on our other show.

AUSTIN: Right? Yes. Yes.

JACK: It's all the same show.

KEITH: What do you call? I can just look this up. I can just look this, um, state troopers. They also have a different general vibe when they like, they'll just they'll arrest you the same way. But, um, uh, my experience with being arrested by a state trooper is that they hem and haw about, sorry, I gotta do this when they don't actually have to do it. They, they like to pretend like they, uh.

JACK: Like they're the good guys.?

KEITH: Yeah. It's like, yeah, it's just all, you know, it's the job. And it's like, I don't know. I don't know about that. Um, cops are just, all regular cops are just always aggressive. The state troopers pretend that they're on your side while they're arresting you.

ART: And in California, it's more complicated. Cause like we have the police, then we have the Sheriff's, then we have the highway patrol and then we have the state police. So like they've like created an offshoot so that the state police don't do tickets, which makes me think of, I have no idea what they do at all.

AUSTIN: Uh, I've watched a documentary about this called the Mentalist. Uh, it is, uh.

ART: Go on.

AUSTIN: It is serial killer murders is what they investigate and they always get into trouble because they want to do things a little more, a little more, uh.

JACK: Less by-the-book?

AUSTIN: A little, little less by-the-book.

JACK: Red tape.

AUSTIN: And then when the feds come in during --

KEITH: Like hiring a mentalist is the way to do something by-the-book.

AUSTIN: Yeah, uh-huh. Like hiring a mentalist. Who is out, by the way, to capture a nefarious serial killer called Red Jack, who taunts him.

JACK: What, the -- like the oni from Friends at the Table?

AUSTIN: Is his name Red Jack? Shit. No, it's Red -- it's Red Johnathan. It's Red -- it's Red -- it's Red -- it's red John. Red John. Short for red Johnathan though.

JACK: God. Red Jack. This is a terrible cereal.

AUSTIN: This is what fucking sucks is -- don't look up, don't look up the thing I just said. Cause it would have that series spoiled for you. Immediately.

JACK: Oh, okay. So --

AUSTIN: Like the killer is a mystery for seven seasons or something. And then Wikipedia decided let's just put the character. Let's just put who it is. The mystery, who it is.

JACK: That is some bullshit.

KEITH: It's really kind of impressive that he investigated the same person for like seven seasons.

ART: I want him to get mad at me.

AUSTIN: Okay. Uh.

ART: It turns out that Red Johnathan is the mentalist.

AUSTIN: I won't tell you if it's true or not.

JACK: Okay, wow. Austin has used the "We do not comment on rumors and speculation," joke.

AUSTIN: We do not. We do not. Six episode, six seasons. I said seven seasons, six seasons. It's like the recurring thing, Keith it's like, it comes up every it's like --

KEITH: It's like the meta-arc?

AUSTIN: If this was ghost in the -- standalone complex, there's a standalone episodes. And the complex episodes, the complex episodes are the Red John episodes.

KEITH: Okay.

AUSTIN: Standalone episodes are the bulk of the series.

KEITH: Got it, yep.

AUSTIN: So it's like every 10th episode is a Red John episode. You know.

JACK: Oh, that's quite fun for crime show.

AUSTIN: There's an incredible --

JACK: To be like that.

AUSTIN: The sequence --

KEITH: I thought --

AUSTIN: Where they get, where Red John, the sequence where Red John -- who Red John is -- Are you going to watch the show?

JACK: Yes, I am now.

AUSTIN: You should watch the show. I love the show.

ART: No you're not!

AUSTIN: The sequence where the Red John stuff comes to a close. At clothes, uh, not a clothes.

KEITH: Is it an old Navy?

AUSTIN: No, it's not. I know. I remember very clearly where it is. It happens very quickly and happens with like a great deal of shock and, and, and like incredible speed. And then another season happens and it's the first, I'm the spoiled, this small thing. It's a whole new intro for this new season, because the main character, isn't -- obviously a different part of his life because the Red John stuff has wrapped up, but also has a moved from California to a different country.

JACK: Oh my god.

AUSTIN: Uh, so his fashion sense has changed. The music has changed. It's great. I love it.

ART: Shout out to Southern Run for being Red Jonathan.

AUSTIN: That's right, because he's on the run from becoming -- is revealing himself as the real Red Jonathan.

KEITH: Is this played, is this, is this like a joke about like CSI and CSI, Miami and CSI, New York or whatever?

AUSTIN: It's sort of played that way, but it's not a, it's not a strict comedy. Like it's not Psych, we've talked about this. Like it's not.

KEITH: Right.

AUSTIN: It was compared to Psych a lot. It has its moments that are very funny. Um, I think --

KEITH: It was compared to Psych a lot because it does on paper have the exact same plot and came out like, one half season.

AUSTIN: Right after.

KEITH: After they decided to --

AUSTIN: Yes. A hundred percent, but they're such different shows.

KEITH: Yeah.

AUSTIN: The Mentalist is a procedural. The Mentalist is a CBS procedural that I think is better than most CBS procedurals, largely because it does the thing of local police, state police, federal police, interacting and hating each other, which is one of my favorite things. Because everyone wants to be like the top dog and no one gets to be it's good. Anyway.

KEITH: Yeah. Yeah.

ART: Is the guys. No, it's not the one with, um, who plays the mentalist? Who is the mentalist?

AUSTIN: Uh, that is Simon Baker, Patrick Jane is name of the character.

ART: Okay. So it's not the, there was a cop show with that guy. The kind of like Jewish guy who lives like a much less handsome Oscar Isaac.

AUSTIN: Uh, you're thinking of the one with Ted Danson in it, the actor who is in

JACK: Cheers.

AUSTIN: Yeah, cheers. You're thinking of cheers

(singing)

ART: Where everybody ...

AUSTIN: Yeah. The thing is it's it's not much of a mystery when everybody knows your name. You know?

JACK: No, no. Patrick Jane is the character?

AUSTIN: Patrick Jane is the character. Simon Baker is the actor.

JACK: My worldview is changing.

SYLVIA: I know that, um, Fucking, man. I forgot his name. You just said it -- was in CSI, cyber, Ted Dansen.

AUSTIN: Oh, Ted Dansen was in CBS cyber. That's not what I was thinking of though. Uh, I'm thinking of --

JACK: CBS Cyber.

AUSTIN: It's like it came out on HBO. Like I want to say based on my memory 13 years ago, uh, the dude who the dude you're thinking of is in a Bay, it has been in a bunch of movies with, um, Wes Anderson movies, right?

JACK: Bill Murray or somebody else?

AUSTIN: No, it's not Bill Murray.

ART: I am thinking of David Krumholtz.

AUSTIN: Oh, I thought you were thinking of Jason Schwartzman.

ART: Who was the lead in Numbers.

AUSTIN: Numbers, different show.

ART: I'm sorry, Num-Three-ers.

AUSTIN: Num-Three-ers. It's the threequel to not to Num-One-ers. Jason Schwartzman had been in a TV show called.

ART: Oh. That was Bored To Death.

AUSTIN: Bored To Death.

ART: And that was a comedy.

AUSTIN: Yeah, Uh-huh. That was a cop. So was Num3ers.

ART: Num3ers is a comedy?

AUSTIN: Num3ers is a procedural comedy.

KEITH: It was a procedural, yeah, it was, it, it, it was.

AUSTIN: It has a three in the title, right?

KEITH: Yeah.

AUSTIN: Was that not a comedy? Maybe I'm wrong. Maybe I'm wrong.

KEITH: It's I think that it lean it, it was like, it was like Monk.

AUSTIN: Right.

KEITH: In that it leaned on.

AUSTIN: Yes.

KEITH: Like sitcom energy.

AUSTIN: Yes. You're totally right.

KEITH: It leaned on that the guy is quirky and like needs help.

ART: I don't know, there are four, there are four genre tags on the Wikipedia page for this, and it is.

AUSTIN: None of them are comedy.

ART: Police procedural, crime drama, thriller, science fiction.

SYLVIA: Great.

AUSTIN: It is actually produced by Ridley Scott and Tony Scott. Numbers.

ART: Oh yeah, science fiction? Ridley Scott's all over that.

AUSTIN: That's true. All right. All right. We should do a time.is, and do this podcast that we do.

JACK: Make the goddamn show.

AUSTIN: Let's make the goddamn show.

JACK: That's what I say before the opening, the jolly opening title sequence of our comedy.

ART: Oh my God. This website on a Mac is an abomination.

KEITH: You know, Art, you are a bit quiet on discord.

AUSTIN: Yes. Art is quiet again. Did you move away from the microphone?

ART: Yeah. You can't say a bomb. I had to act it out.

AUSTIN: I see. you're doing "aBOMBination!"

ART: Words have meaning Austin, you know,

AUSTIN: Yeah, I yeah I, yeah I understand

KEITH: I bought new Ram yesterday. I'm very excited for it to come. I realized that I have the same 12 gigs of Ram that I've had for like seven years.

JACK: Probably a good idea to --

AUSTIN: Uh, 45 seconds on the clock.

(CLAP)

Whew, you know, sometimes you're going to get a clap. It sounded good on my side. I like it. I like it a lot.

KEITH: Hey, I found something real quick. This is important. I found something in Audacity that I cannot believe I didn't know was there, um, in view there's a setting called show clipping.

AUSTIN: Uh-huh yeah. It's super useful.

KEITH: The fuck. When did that get there?

AUSTIN: Six years ago. It's very useful for knowing when you're clipping.

KEITH: Yeah.

AUSTIN: And for claps, seeing claps, which are which clip.

KEITH: Yeah.

AUSTIN: Big bright red line. This is how I know --

KEITH: I always have my audacity thing open. So I'm like always looking at the levels as I'm talking, but not everyone does that. And you know, sometimes I'm playing video games, so having a big red thing there is great.

AUSTIN: It's very good to know. Yeah. Oh, mmm hmm. All right. Uh, Um, but also, and also I'm not running a fan or anything right now, but the next time I'm running a fan or something, I will try it cause it,

JACK: Oh yeah.

AUSTIN: It should. They, someone should figure it out. Goddamn it.

KEITH: What is it suppressing? I don't, I actually don't. I don't see it anywhere.

AUSTIN: You guys are going to restart Discord. It says noise, suppression, beta enabled, crisp noise, suppression,

JACK: Krisp is spelled with a K.

AUSTIN: Thank you. Uh, make some noises like clapping your hands. Sorry, make some noise, like clapping your hands while speaking your friends will hear nothing, but you're beautiful. I'm going to test it. I'm going to turn it on and you tell me, okay.

KEITH: Okay.

JACK: Okay. Let's see.

SYLVIA: They're taking the claps from us?!

JACK: They are!

AUSTIN: Did you not hear any of that. did y'all hear any, or did that just totally take me off

KEITH: Oh you sound like shit. You sound like shit.

SYLVIA: You sound like garbage!

AUSTIN: Do I sound like garbage?

JACK: You sound bad but we can't --

KEITH: Yeah, absolute horrorshow.

AUSTIN: Let me do a clap again and you tell me if you hear.

JACK: Okay. Okay. Yeah.

(CLAPPING)

No, no, no.

AUSTIN: That's wild it's wild that you don't hear the clap because I'm clapping very loud into the microphone.

SYLVIA: Yeah but --

KEITH: There's no clap, but also you sound like permanent shit.

AUSTIN: I just clapped like five times in a row, like very loudly and no one responded.

JACK: Okay. Alright. Austin you sign your's off. I'm going to do it.

AUSTIN: Alright.

JACK: Alright. Get ready for the bad sound.

AUSTIN: Yup.

SYLVIA: Yup.

JACK: I have turned it on.

AUSTIN: Oh, you sound like you're underwater.

JACK: Okay.

KEITH: You sound like we're using Skype.

JACK: Now I'm clapping.

AUSTIN: Yeah.

JACK: I'm clapping right now.

SYLVIA: Nope.

KEITH: No, can't hear.

AUSTIN: I hear nothing.

KEITH: I heard a slight rumble.

AUSTIN: There's like a dip.

JACK: I hit my mic.

AUSTIN: It's like it's pulling the audio out or something.

SYLVIA: Yeah.

KEITH: Oh it -- I -- yeah. That is, yeah. That's literally --

AUSTIN: I don't like this. This feels like an assault on us as clappers.

JACK: Okay. Right? Hang on. Hold on. So I'm just going to load up, uh, episode 15 of Friends at the Table.

AUSTIN: Yeah, uh-huh. On your phone?

JACK: On my phone. And I'm going to hold it up to the microphone while I'm talking.

(Recording of Austin)

AUSTIN: Taking slow, clumsy...

JACK: Are we getting anything or is it taking --

SYLVIA: A little.

AUSTIN: It's trying to come through. How about this --

JACK: Is it --

AUSTIN: I got an idea. How about -- Right here? Let me, let me, I'm gonna turn mine back on. I'm going to try something new and I'm going to see if this works. Ready?

That -- did that go through? Let me try it one more time.

KEITH: No.

AUSTIN: Let me see if, when I'm talking, if it goes through, is it going through now? Can you hear that?

(ANNOYING KLAXXON SOUND)

JACK: No.

AUSTIN: Wow.

JACK: There's nothing going --

AUSTIN: Okay. That's remarkable because here's what it actually

JACK: sounds like.

(ANNOYING KLAXXON SOUND)

AUSTIN: That it pulled that out while I'm talking. It's actually remarkable when --

ART: I want to try something. Hold on.

KEITH: Okay. Go for it.

ART: I'm turning my noise suppression on, and I'm going to talk to you for a second. And then.

AUSTIN: Art you sound mostly the same. I'll be honest.

ART: Yeah.

JESS: What?

ART: Just anything.

JESS: I don't have anything to say.

KEITH: I can hear Jess.

AUSTIN: I can hear Jess.

ART: Jess? Okay.

AUSTIN: Okay, so people it knows.

ART: It does. It knows what people sound like.

KEITH: But it also knows people. It knows it doesn't know people from a speaker.

SYLVIA: I wonder if --

JACK: You know what's Oh, sorry. Sylvia.

SYLVIA: I'm just like like, I wonder if the clap thing is it's like checking for stuff that clips.

AUSTIN: Yeah, probably. Right.

ART: So if I turned it on and started screaming, do you think it would?

AUSTIN: Let's find, let's find out.

KEITH: My guess is --

AUSTIN: LA LA -- can you hear it? LA? You hear that right?

SYLVIA: Yeah.

AUSTIN: You hear LA -- AAAAAAA --

SYLVIA: Oh! Yeah, we can hear that.

AUSTIN: All the way?

KEITH: My guess is, and it's it's monitoring for, for noises in the specific Hertz range. And when those, and so it's always ducking those and when they hit it extra ducts it.

AUSTIN: Okay. What about this? Ready?

KEITH: Yeah.

AUSTIN: Can you hear these claps?

SYLVIA: No. No,

KEITH: I hear, I hear little taps.

AUSTIN: I thought like if I -- How about this?

SYLVIA: What are you --

ART: I hear tiny taps.

KEITH: Sounds like a click. A mouse click.

Okay. Hold on. I'm rubbing my microphone. Does that come through?

JACK: Just a little,

AUSTIN: Huh?

KEITH: Yeah. Not really.

AUSTIN: What if we made a thing like a human noise, but not from a human.

JACK: Oh, what about that horrible robot mouth that does -- she can't come in. She, uh, she mustn't, she, but here's something I did realize that none of those affects are coming through on the audacity recordings.

AUSTIN: Oh, at all?

JACK: So if you're listening to this, listener, we just gave you a bit of audio hell, which was Austin saying --

AUSTIN: You must trust us.

JACK: Can you hear him and clap.

AUSTIN: All right. I've launched Role20.

JACK: Oh, yeah, we have to do that.

AUSTIN: Oh yeah, we do.

JACK: Austin. Did you like this picture of Pup with the daisy behind her ear?

AUSTIN: I love all of these pictures of Pup. Pup is adorable.

JACK: Keep Austin --

ART: I don't remember her eating that daisy.

AUSTIN: Oh, was Pup eating daisies? Is that a thing that's happening?

JACK: Yeah, absolutely. Well, Pup is eating anything.

SYLVIA: Yeah.

JACK: And right now most of the stuff she's eating is. If not perfectly safe, small enough that it's not a problem, but she did walk into the room earlier, like, look what I've got and she was holding our television remote. So that's not allowed.

AUSTIN: Love it. Love it. Incredible love to hear that.

KEITH: Did you explain no this is for changing the channel on the TV?

ART: For finding social commentary?

JACK: Yes. Both of those things. And now she's been changing the channel.

AUSTIN: One second here.

ART: Happy siblings day, everyone.

AUSTIN: Wait, what day is it?

ART: Siblings day.

AUSTIN: Oh I thought you said Sibilance day.

ART: Happy civil shepherd day, everyone.

KEITH: Oh, yikes. The quote for today is grim.

JACK: Oh, it is bad. Yeah.

AUSTIN: That's true though. It's true.

KEITH: It's not untrue. I just didn't expect time. Is to get grim.

AUSTIN: No. Yeah, uh, time. Was, uh, give me one second. I need to find a thing you've y'all can keep talking. In fact, I'm gonna still do I have to do one last little last minute

prep type situation. Okay. Y'all can, for real, just like keep having a different conversation. Cause I have to find a thing that I can't find. So please feel free to talk about things that are not time.is. Okay. Or do you talk about time? That is, I'm not going to stop you.

JACK: I don't know.

ART: Yeah. What, what do you think? What kind of videos you think we should be making?

JACK: Oh, Oh, well, okay. It's like 10 seconds long, right? It begins with some like bizarro shot of like a cucumber or someone getting a load of, uh, like clothes pegs or something. And like a little ukulele jingle. Um, there's text on the screen, a human doesn't speak. Oh, what if we pivot really hard into those like bad food videos?

SYLVIA: Oh, I could do that. I'd be good at that.

KEITH: What you mean like making Like a pizza. That's also a cookie. That's also a Sundae?

JACK: Is that it, Sylvie?

SYLVIA: Like I could, I bet we could see, like there is, I remember I want to find the one that Caudo, I mentioned on waypoint with the list.

AUSTIN: I have it.

SYLVIA: You have it. I really, I was looking and I couldn't find that.

AUSTIN: Are you really gonna watch this? Do I really have to dig this out?

SYLVIA: You don't have to. You're busy.

AUSTIN: No, no, it's not. I don't mean that the digging it out is not the hard part. It's showing it to you, to you and what will happen after. Let me find it. Let me find it. Let me find it.

JACK: It's like a king in yellow situation.

AUSTIN: Yeah. Yeah, it is. You know what it is. It is.

SYLVIA: It's fine.

AUSTIN: Here we go.

SYLVIA: I can handle it.

AUSTIN: Can you?

JACK: Austin you're not clicking on this.

AUSTIN: Yeah you are.

JACK: You have a trick.

AUSTIN: Yeah, you're all doing it. I'm putting it in Bluff City where it belongs.

JACK: Oh boy.

SYLVIA: Tasty is so evil.

AUSTIN: We need to count each other in on this so that y'all watch it linked. Ready?

KEITH: Who's the King in yellow?

AUSTIN: Uh, do you know, um, uh, cosmic horror, uh, as a, as a genre.

KEITH: I do.

AUSTIN: Uh, the King in yellow is a story by chambers. Um, or I guess it's, uh, it's a, I think it's a single story about a, do you know? Um, do you know, uh, the movie with, um, Johnny Depp that is like him trying to get a book? The book is cursed.

KEITH: No, it's fairly recent.

JACK: No, it's not. It's not recent.

KEITH: The secret room? The Stephen King book?

AUSTIN: No. The other one, the other one, the one about like, he's all like a world traveler to try to find that book. He's like, a collector.

KEITH: No, I don't, I don't know this one.

AUSTIN: Also obviously fuck Johnny Depp. I want to be clear. We all know. Um, uh, fuck. What is it called? It's called like the seventh ring or something like that, or like the --

JACK: I'm going to Google Johnny Depp --

AUSTIN: Anyway, the point is, Oh wait, do you know, um, do you know, uh, um,

JACK: The Ninth Gate.

AUSTIN: The Ninth Gate is the name of the book.

JACK: Also, that film is made by Polanski. So fuck this film.

SYLVIA: Jesus.

AUSTIN: Wow. Fuck this film all the way.

SYLVIA: Wow, just like -- that's evil.

AUSTIN: Uh, what's that? Okay. How about this --

ART: The real king in yellow situation on the Wikipedia page for this movie?

AUSTIN: What's the, what's the song that, that like, uh, supposedly the, the orchestral piece that supposedly made everyone start fighting those things spring, uh.

JACK: The rights of spring, the rights of spring.

AUSTIN: Right, right, rights of spring King yellow is that except cosmic horror. It's a play inside of a book called the King and it's a play in book form inside of a book called the King of yellow called the King of yellow, uh, in which the King of yellow. Is like a, is like a cosmic horror, God beast. That's coming to do some, I haven't read it in 15 years, um.

JACK: It's so bad for your brain to read.

KEITH: And the lasagna is like this?

AUSTIN: Yes. Watching this video is like this. The, the thing that's in that Johnny, that movie, or that's in, there's a, there's a Showtime original horror anthology. I call it mass mass or whoo, masters of horror. That has a, there's a, there's an, a one off called cigarette burns, which is the same story. But with, um, uh, uh, a film, like a, uh, a film that has been that's gone missing. And if you watch the film, it opens your mind to a world of, of, uh, illogical. Terrible horrible things. Uh, you know, the learning that the world is not what you thought it was and blah, blah, blah. All of that comes back to the King in yellow, which, which was also an influence on a Lovecraft. Um, anyway.

ART: It was also suggested to be part of True Detective season one and then.

AUSTIN: And then they pivoted. Yeah, exactly. Yeah. But they pull out like Harko style. All that shit is from King King in yellow. A lot of like the terminology around the weird shit in, in that first season for sure.

KEITH: Did anything ever come of True Detective? I heard really great things about the first season and that's supposed to be three seasons.

JACK: Wasn't three supposed to be pretty good?

AUSTIN: I haven't seen it yet.

ART: Three was also pretty good. Season two has its moment.

AUSTIN: Two is all right, man. Listen, I'm I'm, there's some Bluff City in two, and so I like it because of course I do.

ART: It's the worst true detective season, but it's not like bad TV.

AUSTIN: But you're right. I think that the, the, the scale was, was, uh, kind of fucked with because of how much people loved season one.

ART: Yeah. And they, they spent all their money on one big needless scene.

AUSTIN: Yeah. One hundred percent.

SYLVIA: There is a scene though, where it's calling Farrell on that show, right?

AUSTIN: Yeah.

SYLVIA: Where he just like yells at a kid. Who's bullying his kid and it is so funny.

AUSTIN: He also gets his kid a Gundam. I want to say which means it's a good, it's a good, that's a good show.

SYLVIA: He's an awful man in that, but it's very fun watching him be an awful man.

KEITH: He isn't that awful in real life. I'm pretty sure.

SYLVIA: I wouldn't know.

AUSTIN: I believe that. I believe that anyway. Y'all should watch this video while I try to find this thing I'm looking for.

SYLVIA: Okay.

ART: Alright, so we're going to count in on this. We want to three, two, one.

AUSTIN: Three, two, one go. Yeah. Ready?

KEITH: Yeah. I don't, it's not linked though.

AUSTIN: Yes, it is. It's in the Bluff City.

SYLVIA: It's in the Bluff City chat.

KEITH: Oh, okay. Sorry

ART: Are you say when you're ready for a counter. Ready?

KEITH: I'm ready. Ready.

JACK: How -- are we going on go?

AUSTIN: You go on go.

ART: Yeah. We're going on Go.

SYLVIA: Okay.

AUSTIN: Three, two, one, go.

SYLVIA: I hate the music in these so much.

KEITH: It's so loud.

AUSTIN: I'm sorry, the loud. I know.

KEITH: There's a slider.

AUSTIN: Where?

KEITH: Bottom corner.

JACK: Bottom, bottom right?

AUSTIN: Not on my screen.

JACK: Oh. I'm watching it embedded in. Okay, well, so no.

AUSTIN: Don't worry about it. Don't worry about it. Don't worry about it. Let's keep it running.

ART: Oh, no.

KEITH: Yeah. This is a nightmare. I have unfortunately seen this before.

JACK: It's this? It's this cake batter.

ART: It's got sprinkles in it.

KEITH: It's cake in the bottom and then immediately was mozzarella cheese.

JACK: Oh no, don't say garlic.

AUSTIN: Why?

SYLVIA: I hit -- this reminds me of, do you guys, have you guys heard of the guy Fieri dessert pizza that when people ate, it said it made them feel like their insights were burning?

AUSTIN: I believe --

SYLVIA: This is that vibe.

AUSTIN: I believe --

KEITH: They say that as a compliment or, or not?

SYLVIA: I don't think it was a compliment.

KEITH: Oh my God, honestly, the noodles is the grosest.

JACK: The middle is the worst bit, yes.

AUSTIN: You're not done yet.

JACK: No no, it's done. It's done. They finished.

KEITH: No, they showed, well they showed a cross section.

AUSTIN: Then yeah, okay. We're done.

KEITH: When I saw the noodles in the middle, that was honestly --

AUSTIN: I hate seeing the noodles there. It's, yeah, it's it is.

JACK: The pull apart garlic bread is also bad.

AUSTIN: I would have some pull apart garlic bread, but --

JACK: Austin, I would have some noodles. I would have some Oreos.

KEITH: I would have every single bit of this.

AUSTIN: Would you have them all -- the thing that's being made here is you would eat all of these things one at a time. Why not just do it now. All I want.

JACK: Yeah. But like, here's the other thing, right. Where it's like, I would like to see knives out and I would like to see with women in the cinema, I would not like to watch the projected simultaneous.

SYLVIA: I don't know, That sounds kind of great.

KEITH: That sounds like someone that didn't grow up with back to the future II.

JACK: Definitely. No, I don't think I've seen, I don't think I've seen that. Um, you play them at the right speed. They sync up.

KEITH: You should watch the back to the future movies. Those are fun.

JACK: I saw the first one.

KEITH: Okay, the second one's fun. It's way worse, but it's more fun.

JACK: You're giving it the really big sell.

ART: I understand to be said for nuts, that for just deciding the back of the future is over after the first one, When do they go to the old west?

KEITH: Two and three are worse.

SYLVIA: That's the third one.

KEITH: It's the third one. It's it is less fun than the second one. And also worse than the second one.

ART: Oh, I think it might be more fun than the second one.

SYLVIA: It's pretty dumb. I kind of liked the third one.

KEITH: I liked the third one too. I'm a third. I'm a third one defender. Um, but it's, it's definitely the least the, uh, not the limit of the least fun, but it's, it's the less fun than two.

ART: I think. I think three is, is more fun and better than two.

KEITH: Wow. I get, I get it. I don't hate, I don't hate hearing that.

SYLVIA: I feel like if I went back and watched back to the future, now a lot of it would just, weird me out.

ART: Because of all of the mom fucking?

SYLVIA: A lot of the mom, fucking, yeah, primarily

KEITH: Shouldn't follow through with that.

JACK: But also just like sort of a Sword of Damocles situation.

SYLVIA: I've also just been getting more and more exhausted of fifties, aesthetics, you know.

AUSTIN: Fair, true.

SYLVIA: So going back to that, I'm just like, ugh, sorta.

KEITH: That's why, that's why I like two so much.

SYLVIA: Well, yeah, two's just really weird. And like, gaudy as hell.

KEITH: Well yeah, it's gaudy, but it's like it, I don't know that version of the future reverberates really well with, with now.

SYLVIA: Oh, for sure! It's not, I didn't say it was wrong. I said it was gaudy.

KEITH: I mean, it's like, it's really like, it's a movie. It honestly the scope, the scope of the, of ideas in that movie, turn out to be more uh, cautious than reality. Cause they were like, what, basically that movie is like, what if Donald Trump became mayor of New York city? That's like the that's the premise of the, and then it was like, Oh the, you know, the whole city would collapse basically.

ART: I guess we could agree that back to the future two undershot their dystopia.

SYLVIA: Yeah.

ART: Except I guess they were a year early.

SYLVIA: God, the world is so stupid.

AUSTIN: Yeah.

ART: In 2015 Biff had no power.

AUSTIN: Okay. Oh, that's what it is. One second, one second. One second. I fell into, like, I found like three different holes during prep for this last little bit that I had to do. And, and I still haven't quite, um, located that. There's like a, maybe it's this one, one second. I need to, um, I'm like looking at the back of Gundam models. There it is. I found it. We're good. We're good. Uh, I forgot how many versions of the, um, the, um, one second. I've forgot how many versions of one of the gums there were, and the answer is more than you might think. Um, because that's how, that's how it goes. Uh, all right.

KEITH: Which, which Gundam is it? One, is it one of the ones with big shoulders?

AUSTIN: It's one of those with the backpack thing, you know how there's like Wing Gundam and there's also the Wing Gundam Zero. I forgot about the Zero. I remembered the Wing Gundam and I remember the one from Endless Waltz. Um, uh, there is that the one from Endless Waltz or the one from Endless Waltz is --

SYLVIA: I thought that was.

AUSTIN: Maybe you're right.

SYLVIA: Yeah. I'm pretty sure Wing Zero was one in Endless Waltz.

AUSTIN: You know what? I forgot that Wing Zero -- what I'm, what I was looking for was a, without the wings, without the, the angel wings.

SYLVIA: Okay.

AUSTIN: Before the angel wings are on version of Wing Zero, you know?

SYLVIA: Yeah.

AUSTIN: Uh, so anyway, anyway, anyway, uh, just the TV version, um, very important stuff. I had to pause the whole podcast for, I know.

KEITH: I woke up this morning and, uh, Isaac was trying to make the viral coffee drink.

JACK: Oh yeah.

KEITH: And it was very funny because he couldn't get it to work. And I was like, well, I've seen a video about these, so I know how it works. Let me try it. And I tried and I couldn't get it to work. And that's when I was like, let me see the coffee can cause he -- we don't have instant coffee. So he went out and bought some, and I was like, this isn't instant coffee.

JACK: Oh my God, was it coffee powder?

KEITH: It was a brand that he had had a, an old workplace. They had this brand of coffee, but as instant coffee. And so he just saw it and grabbed it. And we spent cumulatively about 17 minutes, whisking coffee grounds.

JACK: Hey, what happened? Did you just make coffee?

KEITH: Yeah, it was just coffee sludge. It was like, I mean, it was like, it was like a hundred, it was like, like 80, 70, 80 grams of water. It was like nothing, there was no coffee there. Um, but yeah, basically, and it was like whipping around and like, like, you know, nothing was dissolving and that's why I was like, this isn't working right. If this is supposed to dissolve, this is, this is frozen water. It's not supposed to be like this. And, but I didn't think to look at the can until after about, until I've been helping for eight minutes.

AUSTIN: Ah, Alright, I think I'm ready. .