

Clapcast 25: Slept Through the Hogs (September 2019)

Transcribed by: Valensa [0:00:00-0:12:20]; joey happierstories#8865 [0:12:20-0:39:34]

JACK: Yeah, it would rule especially cause — so season 7 right now in my notes is like, um, harpsichords and harps and spanish guitar,

AUSTIN: Yeah, sure.

KEITH: [CROSS] Which are very different instruments, very similar names.

JACK: Very similar names, very different instruments [AUSTIN laughs]

AUSTIN: What, you just put down a harp [CROSS] on the side and put some keys. No, is that not it?

KEITH: [CROSS] And it's funny cause a harpsichord — the regular harp has more obvious chords than the harpsichord does.

JACK: Hidden chords in the harpsichord, obvious chords [CROSS] in the harp.

KEITH: [CROSS] in the harp.

JACK: But those things cost like \$12,000 dollars so I'm gonna just have to rent—

KEITH: [CROSS] Either one you're talking about, right?

JACK: Yeah that's true, pretty much. Although you can mimic a harpsichord digitally really nicely; it was one of the first instruments they got digitally sounding really good.

KEITH: [CROSS] Yeah, totally.

JACK: Because like a harpsichord is just a single binary —

KEITH: [CROSS] Super plunky and weird, yeah.

JACK: Yeah.

AUSTIN: Um, it's not true that you would have to buy one or rent one, you could steal one, we could do a heist.

KEITH: Oh, yeah that sounds great [LAUGHS]

JACK: [CROSS] Ah, heist. [LAUGHS] A harp robbery.

KEITH: So I have — I used to have a really old — I was given a piano, a digital piano. My mother worked at a school, and they were just getting rid of stuff, and one of the things they were getting rid of was like a twenty-five or thirty year old digital piano

JACK:[CROSS] Oh wow.

KEITH: that — the piano sounded pretty good, the grand piano sound, the harpsichord sound also sounded pretty good, and it also had just the most abysmal sounding trumpet of all time, [JACK LAUGHS] just a ridiculously bad approximation of a trumpet.

JACK: Oh god, excellent.

[MUSICAL TRANSITION] 1:37

KEITH: I still haven't seen the third one since I saw it for the first time, y'know in like 2003 or something. But I watched the first and the second one recently with Isaac? I think we talked about this already. [CROSS] That second one is totally good!

AUSTIN: [CROSS] Still good. Yeah, uh-huh, it rules!

KEITH: What's wrong with people?

AUSTIN: People suck!

KEITH: People are so harsh on that, it's totally good. Some of the worst stuff about it is the Keanu Reeves/Carrie Ann Moss relationship stuff but that all was from the first movie.

AUSTIN: Yeah.

KEITH: And then also, you know, Keanu Reeves goes from being a nothing to being a god and then that also was a problem with the first movie, that's—

AUSTIN: That car chase is incredible, ah,

KEITH: Is great, is so good.

AUSTIN: [continued.] The idea, like I don't know what people wanted— Ok, so I've had this thing the last few years when I'm thinking about *video games*. I hit this moment recently where, I don't want a new Mass Effect, what I want — I don't want a Mass Effect 4 or Mass Effect 5, I want —

KEITH: [CROSS] You want Andromedas.

AUSTIN: Yeah, I wanted Mass Effect: Andromeda, I love it. That's what I said and then I got it and I was real happy about it. No, I wanted — It was actually exactly the thing, I wanted a new *Mass Effect* in the sense that I wanted for something to come out — I wanted Andromeda to feel like this — To be like, "Wow look at all this new shit, this whole new world for me to learn about, this whole new collection of cultures and aliens and ideas and people —"

JACK: [CROSS] Like seeing a Turian for the first time.

AUSTIN: Right, I wanted to see a Turian for the first time. The second Matrix movie is seeing a Turian for the first time again, 'cause it's like, "Oh, you thought you understood what the lore of this world was? Yo fuck off, here's the The Merovingian. Who's he? Well — [CROSS] Let's get into it."

KEITH: [CROSS] Ugh, such a good name.

JACK: [CROSS] The Keymaker or something.

AUSTIN: Who could these— Yeah. "Here are the weird twin ghosts. What's up with them? There's lore! There's weird shit going on with them."

KEITH: Right, it very, very quickly wasn't a ragtag group of resistance fighters versus three guys in a suit.

AUSTIN: Right, right.

KEITH: Very quickly was not that anymore.

AUSTIN: And I get wanting more of that, that stuff was also very cool.

KEITH: But— is that what people wanted? I don't — so I don't

AUSTIN: [CROSS] I think so.

KEITH: I get, I get the thing you're saying, with like,

AUSTIN:[CROSS] And less philosophy talk, right? Less like, monologues.

KEITH: This is, I mean— this movie came out the same year called the Phantom Menace. Wait not, it came out two years earlier, didn't it. It came out— or a year earlier?

AUSTIN: I have no idea.

KEITH: But it's like a similar thing, it's —

AUSTIN: [CROSS] Reloaded was — 2003.

KEITH: Oh I thought it was 2001.

AUSTIN: So the Phantom Menace had been out.

KEITH: It had been out for like 4 years cause it was like 1999.

AUSTIN: It must have been, right.

KEITH: But,

AUSTIN: Do you know when the 3rd Matrix movie came out?

KEITH: The same year.

AUSTIN: [INCREDULOUS] The same year.

ART: Yeah it was like 6 months, yeah.

AUSTIN: [INCREDULOUS] 6-7 months.

KEITH: That's some Lord of the Rings shit.

JACK: [CROSS] That's kind of badass, I quite like it actually.

KEITH: Lord of the Rings was doing that.

AUSTIN: I like it a lot, I wonder though, if there had been 2 or 3 years, would there have been the time for people to sit with Reloaded and be like, "Oh this is actually dope."

KEITH: Um, maybe. I had someone comment cause I was talking about this the other day on a Run Button episode, and someone commented being like "Well, Reloaded isn't that bad but it's, you know it's dependent on the third one and the third one is bad so the second one is bad."

AUSTIN: No. What?

KEITH: The second one isn't dependent on the third one anymore than it's dependent on the first one, and like you can't just say that like one movie's bad cause a different movie's bad, that doesn't make any sense.

AUSTIN: Can I actually give you a genuinely — Here is my real. This is not genuine at all. This is my armchair bullshit quick analysis.

KEITH: Ok.

AUSTIN: The Matrix came out in 1999. The Matrix Reloaded came out in 2003, um. That is a post 9-11 world. I don't know that that movie, was in line with what expectations were for certain sort of ideological centered content.

KEITH: You're saying it wasn't conservative enough?

AUSTIN: Yeah, I genuinely am. Like that is a movie—that series is like “Oh we should burn all this down actually.” Um, it is like a fairly, like at the heart of it is a critique of systems of continuedrol that have too much power and don't believe in autonomy, right? And like that is an era of the security state being like “No no no no no, you can't do anything without being recorded.” So I do wonder if there was just like taste in post 9-11 America was just like no I can't go there with you. That's my quick armchair analysis.

KEITH: If that's right, then there's a separate failure that doesn't allow people to go back and say that they were wrong about not liking a thing at the time and just—

AUSTIN: Well, I dunno, we just — I think there hasn't been a critical reappraisal of these movies, I think we're about to have them. We're like — we're like, now that this is happening everyone is gonna go back and watch these movies and everyone at this point has like different, *completely* different politics—well not everyone, obviously, but I do think we are no longer in that like shocked state, post 9-11, and we can reevaluate without feeling like— frozen you know. I dunno, Cornel West was in that fucking movie, ya know what I mean.

KEITH: Yeah, Cornel West was in that movie playing a guy named West? Basically he was playing himself.

AUSTIN: That's, yeah — Councilor West.

KEITH: [SIMULTANEOUSLY] Councilor West, yeah.

AUSTIN: Yeah, mhm.

KEITH: I was very surprised to see him there cause I didn't know who he was when I was 11 and saw the movie for the first time.

AUSTIN: [LAUGHS] And then you were like wait a second.

KEITH: Yeah, wait.

AUSTIN: What? What?

KEITH: I know —

AUSTIN: Is he just like a dude?

KEITH: I know that tooth gap.

AUSTIN: Is he just like a dude in that movie? Like I know he's a councilor, but.

KEITH: No, he gives a speech, he gives like a whole speech.

AUSTIN: Okay.

KEITH: There's like a council of people deciding whether or not to allow... Laurence Fishburne to take the ships to go meet the oracle.

AUSTIN: Mmm.

KEITH: Pretty sure that's what it was.

AUSTIN: Gotcha.

KEITH: And then everyone was like, "No we believe in Morpheus, we don't believe in you, military guy."

AUSTIN: Fuck off military guy. Love it.

KEITH: Yeah.

AUSTIN: Alright. We should do a clap.

KEITH: Oh I don't know if I can do it.

AUSTIN: Sure— 10 seconds you can do it. 10 seconds you can do. I believe in you.

[CLAP]

[Whistles]

KEITH: I made, oh I made it. I could have made 5. I could have made 5. Oh yeah I was ready.

AUSTIN: Great, fantastic quote today. “The future is green energy, sustainability, and renewable energy.” Arnold Schwarzenegger. Ali—

ALI: Do you wanna do one more clap?

AUSTIN: Did you say you weren’t recording?

[ALI: LAUGHS]

JACK: That clap was just for you?

ALI: [GIGGLING] Yep. Mhm.

AUSTIN: That was— that was a fun one. Forty?

ALI: [STIFLING LAUGH] Mhm.

AUSTIN: [QUIETLY] Ok.

[CLAP]

KEITH: Oh my god that was worse somehow.

AUSTIN: Ooh, what happened?

KEITH: What happened?

AUSTIN: There was like a real —

JACK: We had a practice run and we blew it.

AUSTIN: There was so much time between the first set and the follow up that I was almost like “Wow good clap” I almost said the words.

ALI: [HOARSE LAUGH]

AUSTIN: We want one more?

ALI: Sure.

AUSTIN: Five after, five after. I believe in us

[CLAP]

AUSTIN: Nice.

KEITH: I missed that one.

AUSTIN: That's fine.

JACK: Oh my god.

KEITH: I was so good on the other two.

ALI: Yeah yeah yeah you'll be fine.

AUSTIN: We'll get the back one so.

KEITH: I have to brew coffee this really bad way right now, and so— I just have like two full mouths of sediment left in my cup.

[COLLECTIVE DISAGREED "MMM"s]

ART: Don't eat those.

KEITH: No, no, I don't want em. [JACK CHUCKLES] I've been — Here's what I've been doing, I've been pouring boiling water into a measuring cup full of coffee grounds, letting them hang for a sec, and then pouring it out through like, a colander, like a pasta colander, but really tight, like a tight pasta colander, and that's how I've been making coffee. It makes really good coffee 'cause I broke my coffee maker.

[ALI LAUGHS]

KEITH: But the problem is you get a lot of sediment.

ALI: Why don't you just buy filters and like pour....

KEITH: 'Cause—

ALI: Like put it into your cup and put the filter?.

KEITH: 'Cause I already have the metal filter.

ALI: Sure. [LAUGHS]

AUSTIN: God.

KEITH: I wouldn't be able to pour it fast enough if the filter was tighter. It's sort of like — I'm basically doing like a makeshift pour over, but it's actually pour into and then out of.

AUSTIN: Great.

KEITH: Yeah.

AUSTIN: Great. Okay.

KEITH: And I'm drinking it from a bowl.

AUSTIN: Yeah that adds up.

KEITH: My super call back.

AUSTIN: Alright, so. I guess this is a fresh file, right? Ali? This will be a fresh episode.

ALI: Mhm.

AUSTIN: Ok.

[MUSICAL TRANSITION] 10:32

JACK: I sound weird to me in Audaci— Not like bad weird, but like you know when you get, and you're like "Is this audio placebo?"

JANINE: No, what? [LAUGHS]

JACK: You ever listen to a thing and you're like, "is this actually sound —"

JANINE: Do I ever listen to a thing and think, "Is this a placebo song?"

JACK: Is this a placebo song?

JANINE: This sounds like a placebo song.

JACK: Is this actually in G? Uh, no, in that, "Is this actually sounding bad or am I just anxious?"

JANINE: Mmm. I mean you sound— You sound totally normal — I'm not really the person to ask, I'm bad at this notoriously.

JACK: Austinnn. How do I sound? (PAUSE) Ok, good. We're good, ok. (PAUSE) I was describing that I'm experiencing an audio placebo where I can't tell whether or not my audio is weird or I'm just anxious.

JANINE: The lead singer of Placebo.

JACK: Of Placebo.

AUSTIN: Uh-huh. An audio placebo.

JACK: Is Placebo a band?

AUSTIN: Yes.

JANINE: I dunno if they still are, but they were.

AUSTIN: They were.

JANINE: I bet it's one of those things where like, sometimes they tour but they mostly have like, side projects no one's ever heard of with weird names.

JACK: God, the fucking dream.

[AUSTIN LAUGHS]

JANINE: The Placebo lead sing — no, I'm not gonna, I was gonna make a meme joke. I can't make the meme joke 'cause I had to ask Austin what the meme was so I'm not allowed to make the meme joke.

AUSTIN: You can make the meme joke.

JACK: The meme joke, the meme joke about pigs and hogs?

JANINE: Yeah I was gonna say the lead singer of Placebo is now in a band called 30 to 50 wild hogs.

JACK: Feral hogs.

JANINE: Feral hogs. See I can't do it, I was asleep when it happened and now I'm never gonna be there.

AUSTIN: You slept through the hogs?

JANINE: Slept through the hogs.

JACK: That takes skill. Hi Keith.

AUSTIN: Hi, Keith. [CROSS] Janine slept through the hogs.

JANINE: Slept through the hogs.

KEITH: Which hogs?

JACK: The 30 to 50 feral hogs.

AUSTIN: 30 to 50 feral hogs.

KEITH: Oh, no.

AUSTIN: Keith—

JANINE: I had my earplugs in, so I didn't hear them.

AUSTIN: Keith, did you also sleep through the hogs?

KEITH: I did sleep through the hogs. I had no idea.

AUSTIN: You had no idea about the hogs.

JACK: Austin, were you and I the only people on Hog Vigil?

AUSTIN: I— So I wanna be clear I was not on Hog [CROSS] Vigil,

JANINE: I love that area of Final Fantasy.

JACK: Mm-hm. (AUSTIN LAUGHS) 'S so good.

AUSTIN: But when I heard the hog bells ringing, [JACK: Yes.] I rushed out [CROSS] to the front porch,

JACK: Rushed out to see,

AUSTIN: And I looked out, and there were children, and then beyond them, 30 to 50 feral hogs.

JACK: Have I talked about the thirty thousand pigs story?

KEITH: No.

AUSTIN: Probably? But—

JANINE: Is it the one where thirty thousand pigs chased you up a tree?

JACK: No, no. [AUSTIN CHUCKLES] That's a different story. It's to do with a great correction in a newspaper in, I think the 50s? Where the newspaper originally said "Thirty thousand pigs were swept away in a flood" [CHUCKLING]

AUSTIN: Oh my god. [KEITH & JANINE LAUGH]

JANINE: That's a lot.

JACK: And then had to hastily correct it to "thirty sows and pigs." Which is,

[AUSTIN AND KEITH LAUGH]

JANINE: Ohhh, I...

AUSTIN: Ah,ahaha!

JACK: My favorite thing about this is the copy editor, just— The copy editor looking at it, and going, "Jesus Christ."

AUSTIN: [OVERLAPPING] "Thirty thousand."

JANINE: [OVERLAPPING] I was trying to be like, how does that happen, but then you realize like, oh they must have heard it over the phone, and it would have been a bad phone.

AUSTIN: Yeah. Yup!

KEITH: I like to imagine that it was a French broadcaster in the UK, [AUSTIN: M-hm] and their correction didn't actually have [CROSS] any pronounceable difference?

JANINE: (with a heavy French accent) Thirty zous and pigs. [KEITH LAUGHS]

JACK: And they were just like, "Oh, yeah. Fine. Fine." Well— I like that they must have been—

KEITH: (with a French accent) "No, I meant— zhirty zousand!" [JANINE LAUGHS]

JACK: They must've been told it was a really bad flood. And then they got the numbers through, and were like, "Fuckin' hell, yeah. Those poor pigs. [CROSS] Thirty thousand pigs!"

AUSTIN: [CROSS] Those poor pigs.

KEITH: [CROSS] Those poor pigs. Thirty thousand pigs.

JACK: Anyway, that makes 30 to 50 feral hogs look like fucking— (cross) a tiny amount of pigs.

AUSTIN: (cross) Nothin'!

KEITH: Nothing.

AUSTIN: (overlapping) Aaauhm.

JACK: (overlapping) You're a little baby.

KEITH: (overlapping) What were the feral hogs doing?

AUSTIN: Oh, it's—

JACK: Running into the yard in 3 to 5 minutes.

AUSTIN: Yeah. (KEITH LAUGHS)

JANINE: Hang on. 30 to 50 hogs in 3 to 5 minutes? Come on.

JACK: Ten hogs a minute? (cross) That's not so bad.

AUSTIN: (cross) Ten hogs a minute!

JANINE: That's— You can't pick the same number but put a zero on it, like—

KEITH: Were they looking for acorns? Were they trying (cross) to— Were they

JACK: (cross) Looking for children, who were playing.

KEITH: (continued) trying to fatten themselves up on acorns?

JANINE:(overlapping) Yeah, like to kill children.

AUSTIN: (overlapping) It was about children, they were gonna interrupt... Well, we don't know they were trying to kill them, Janine. (cross) Don't jump to conclusions.

JANINE: (cross) Yeah we do.

JACK: (cross) Interrupt them playing.

AUSTIN: (overlapping) Did they say kill? I didn't think it said kill.

KEITH: (reading, overlapping) "How do I kill the 30 to 50 hogs"— yeah, "How"— (snort) "Legit question for rural Americans: How do I kill the (AUSTIN LAUGHS) 30 to 50 feral hogs that run into my yard (JACK: How.) within 3 to 5 minutes while my small kids play?"

AUSTIN: I'm gonna go live, by the way. We can keep talking about this though.

KEITH: Okay.

JANINE: Why does it have to be— (cross) Is this person

AUSTIN: (cross) Well, there's so much... Right, this is what I'm saying.

JANINE: (continued) not a rural American? Is this a person in a city and 30 to 50 hogs (JACK CHUCKLES) are just storming fucking Boston? Like,

AUSTIN: This is what I'm saying. Is, I don't understand this tweet!

JACK: Mm!

AUSTIN: I don't get it. Because, one would think that it's saying, "Well what the fuck am I— If you take away my assault weapon,"

JACK: "I wouldn't be able to kill all the hogs."

AUSTIN: "I won't be able to kill all the hogs!"

KEITH: Kill all the hogs (LAUGHS)

AUSTIN: But that's not— That's not what's being said here!

JANINE: It— Almost, it— When I read it it almost felt like, a tweet that just got lost. Like, a dril tweet or something. (JACK LAUGHS)

AUSTIN: Right! (cross) Like is this person secretly drill,

JANINE: (cross) That was just, drifted like a balloon into this other conversation?

KEITH: I— Yes, I think that this is like— "All the gun people will see this tweet that I'm responding to, maybe some of these gun people will know what I can do," with these 30 to 50 feral hogs, that run into his yard within 3 to 5 minutes.

AUSTIN: That is exactly what I— It reads to me like a parody or like a satire that's like, (goofily) "What am I supposed to do with all these hogs?" (cross) But,

JANINE: (cross) Also, if they're— (sighs) Sorry.

AUSTIN: No, you go ahead.

JANINE: If they're— (laughing) if that many hogs are coming in that quickly, they're coming for something. Like, are your— (JACK: Yeah.) It's, An event has happened that has proceeded the hogs coming.

JACK: (cross) I know. I know what it is. Your grandfather,

JANINE: (cross) And I wanna know what that event is. (AUSTIN: Me too.) Are the kids playing in hog feed?

JACK: Your grandfather unearthed the Hog Crystal, years ago. (JANINE and AUSTIN: Oooh.) And the heirloom that he's been storing on the mantle,

KEITH: (overlapping) I can prove,

JANINE: (overlapping) I love that quest in Final Fantasy.

KEITH: I can prove that this is not a parody.

AUSTIN: How— oh, by looking at the rest of this person's Twitter feed.

KEITH: Well, I— Just the bio and I'm done.

AUSTIN: Oh, boy.

KEITH: (reading) "Husband, father, Christian, Libertarian, @WUCU alum and fan of Pearl Jam and Red Sox."

JACK: Mm.

KEITH: (overlapping) I don't think this one is a parody.

AUSTIN: (overlapping) It's the Red Sox one that will getcha.

KEITH: It's the Red Sox one.

JANINE: That's what they're coming for. Hogs hate the color red. (AUSTIN CHUCKLES)

JACK: (overlapping) Mm. Abhor it.

JANINE: (overlapping) All these kids are wearing red socks.

KEITH: (overlapping) Well, especially when you sleep— Especially when you sleep through it.

AUSTIN: Right. Right.

JACK: Yeah.

KEITH: Nothing— There's two things that infuriate 30 to 50 feral hogs and it's when you sleep through their 3 to 5 minutes or the color red.

AUSTIN: Or the color red. Yeah. Mm-hm. And when you combine them, yikes.

JACK: Bad. (cross) Do we wanna get Craig in here as well,

AUSTIN: (cross) Uh. We should—

JACK: (continued) or does Craig not join in with Tips?

AUSTIN: Uh... We don't really need Craig, but we can get Craig in here, I'll get Craig in here.

KEITH: Oh this is a Tips.

AUSTIN: Y-yeah, this is a Tips.

KEITH: I wasn't sure what it was gonna end up being, 'cause I...

(JACK and JANINE laugh)

AUSTIN: What?

JACK: Keith, we're here in the first recording of Season 6, welcome.

(JANINE laughs)

KEITH: Well, I knew it was for the Patreon, (cross)

JANINE: (cross) I hope you have your character sheets.

KEITH: (continued) maybe it was gonna be... Maybe it was gonna be some no-prep live game.

AUSTIN: Ah, that would be great. I would love to do a live game. If only (laughs) If only we did a live game recently. (JACK laughs) By which I mean, thank you to everyone in the chat, who actually, we saw this weekend at our live game! That was extremely good. We, we uh... Do you think it's a euphemism? Do you think 30 to 50 hogs is like a racist epithet? (cross) I was thinking about

[KEITH and JANINE "mm"]

JACK: God, I hope not.

AUSTIN: I was thinking about people from Boston. I was thinking about (cross) racist

KEITH: (cross) Hog is a euphemism, but for something else. (JANINE laughs)

AUSTIN: Yeah. Uh-huh. What, do you think it was about dicks? (laughs)

KEITH: It was motorcycles. (CACKLES)

AUSTIN: Oh, yeah, sure.

JACK: Loose, motorcycles loose! Shaken free of their (cross) riders!

KEITH: (cross) It's actually balls, it's— yeah. It's like pigs and sows, but it's, um... Hogs and pogs.

AUSTIN: God. (cross) (laughing) thousand pigs

JACK: (cross) Sorry, sows and pigs, Keith, otherwise it doesn't work. (chuckling)

AUSTIN: Oh!

JACK: Thirty sows and pigs!

AUSTIN: Oh, thirty sows and pigs is SOO funny. Alright, we should do a clap, we should do a time.is.

JACK: Okie doke.

JANINE: Oh god, I didn't open time.is, one second.

AUSTIN: Uh— Me either. You're good.

JANINE: I just normally— I open all my tabs in advance, so when I forget to open a tab it— It, um,

AUSTIN: Mmm. It throws you off.

JANINE: Yeah. Like a riderless hog. (laughs)

AUSTIN: Mm. Like a hog without a rider. (JANINE LAUGHS) Uh... Do you wanna do... ten seconds?

JACK: Sounds good.

KEITH: Uh, My thing is still not loaded—

(clap)

KEITH: (continued) loaded in? (JANINE LAUGHS)

AUSTIN: Oh.

KEITH: Sorry. It's one of the ones where sometimes (cross) it takes extra time.

JACK: (cross) I like, double took on the clap. My hands began to come together, (AUSTIN: Right.) And then were stopped.

KEITH: Twenty-five?

AUSTIN: Twenty-five, yeah.

(clap)

AUSTIN: Okay. That was good. That felt good, to me. That up, bring this over, bring this back here... Make it, make it big again please. There we go. Alright.

[MUSICAL TRANSITION] 19:46

ALI: Oh, we still got that old art.

AUSTIN: We do, it's very old art.

ALI: (snorts) Oh that's right, (laughing) it's the oldest (unintelligible)

SYLVIA: Yeah. (laughs) (cross) Like, two years old.

AUSTIN: (cross) It's like old— It's like, not just The Old Art, yeah exactly. (DRE CHUCKLES)

ALI: Oh, boy howdy. Woops.

AUSTIN: Uh-huh. Uh-huh! Uh-huh.

ALI: Sorry Youtube.

AUSTIN: It's, you know, it is what it is.

ALI: I should change it to the...

AUSTIN: The Live, maybe.

ALI: No, to the purple that we have on our store site.

AUSTIN: Oh, that's a good idea. That's a good idea. Are y'all recording local?

DRE: Mm-hm.

SYLVIA: Yep!

ALI: Uh-huh!

AUSTIN: Y'all wanna do aaa.... clap?

SYLVIA: Op. I don't have time.is up, one sec, there we go. (ALI LAUGHS)

DRE: Oh, me neither, shit.

ALI: Time dot is. I'm so little on this, wait. Give me like two seconds. (AUSTIN: Mm-hm) Sorry I'm just too little.

AUSTIN: You could go up, you could definitely bring it (cross) up where you're at, it wouldn't in the

ALI: (cross) And I'm at like, 90 percent recording volume, and I'm very...

AUSTIN: Where is the mixer thing at?

ALI: Oh, maybe that's it.

DRE: Like, your mixy— your mixer boosty.

AUSTIN: Yeah, maybe your mixer boosty isn't great.

ALI: Maybe my... (SYLVIA: That's the technical term.) Is this better? Is this?

DRE: Oh, it's—

AUSTIN: That's too hot.

ALI: Oh— Hello?

AUSTIN: That is so loud. You're blown out.

ALI: Hell— oh, hello?

AUSTIN: You're— blowing, yup, uh-huh.

DRE: Yup. You could probably turn down your Audacity.

AUSTIN: Yes.

ALI: Hi? Oo, yeah.

AUSTIN: That's too— that's too low.

SYLVIA: You got little again.

ALI: I put it back where it was, 'cause—

AUSTIN: You're way littler (cross) than you were before.

DRE: (cross) Now you're baby.

AUSTIN: You're baby.

(DRE chuckles)

ALI: Hello.

SYLVIA: Hello.

DRE: There we go!

AUSTIN: That's perfect, honestly.

ALI: This is perfect, okay.

SYLVIA: Yeah.

AUSTIN: You sound good! Yeah.

ALI: This looks good, yeah okay.

AUSTIN: Okay. cool. Uhm.

ALI: How's this?

AUSTIN: Also good. (ALI laughs) Not sure I could tell a difference.

DRE: (overlapping) Main thing's good.

ALI: (overlapping) It's a little more, it's a little... (AUSTIN: Ok.) slightly higher.

AUSTIN: Okay.

ALI: (laughs) I'm ready to clap.

AUSTIN: Is everyone ready to clap?

SYLVIA: Mm-hm!

DRE: Yes. (cross) Should we do live?

AUSTIN: (cross) Alright. Let's do, twenty seconds? No, we'll do it after.

DRE: Okay.

(clap)

(DRE GROANS)

AUSTIN: That was not... (cross) That was not

SYLVIA: Yeah, I was late. I got thrown off by the question.

AUSTIN: That was not the one. Thirty-five? Thirty-five good?

(agreement from group)

(clap)

AUSTIN: Okay. Uh... Let me get these notes, boop. Alright.

DRE: Beep boop.

AUSTIN: Alright, I'm gonna go live now, Ali. (cross) If you're ready to send off that tweet.

ALI: (cross) Allright, perfect, yeah. Doin' it.

AUSTIN: (continued) Or not the tweet, but the... I mean I guess also the tweet. All the stuff.

DRE: The sosh meeds.

(SYLVIA & AUSTIN groan)

ALI: It still gets weird if we embed it, right? (DRE laughs)

AUSTIN: Um, you can embed it, it just, people click through anyway, I think. I think the way it's set up, it's a private link? Like it's a private, (ALI: Ohhh.) stream? It always requires people to click through?

ALI: Right.

AUSTIN: We are now live.

ALI: Hello!

AUSTIN: Hi.

ALI: Uh.. mm.

AUSTIN: One, two, three. Um, I'm just gonna hang out here while this link goes out. How's everyone doing, how's your day been?

SYLVIA: Eh.

DRE: Good!

AUSTIN: Yeah?

DRE: Busy but good.

AUSTIN: Busy but good. What you, what you busy with these days.

DRE: Uh, we ate a lot of cake this morning. (ALI: Ohh.) Did a cake tasting.

SYLVIA: Nice.

ALI: This isn't your first one, though, right? This is...

DRE: This is our second one.

ALI: Oooh. (cross) Was this just— to narrow down, or...?

DRE: (cross) I picked out— The cakes were good! We... God. There was so much, there was strawberry, (AUSTIN: Ooo.) and almond, and carrot, and Italian cream, and white, and chocolate.

AUSTIN: That's a lot.

DRE: Yeah!

ALI: I don't wanna make any of these decisions for you, but I think— carrot is too bold of a choice for a wedding. (cross) Is what I think.

DRE: (cross) Mm-hm. yeah.

AUSTIN: (cross) Agreed. You could do like, a carrot, like,

SYLVIA: Sneak in a layer. Of carrot cake into your cake.

DRE: So, I'm actually, I'm probably gonna have a, like, carrot grooms cake? 'Cause my Aunt Amy makes like, the best fuckin' carrot cake in the world? So. Yeah.

AUSTIN: Right. This is what I'm saying. That's good. I was— that's the thing I was gonna say, is like, a little side dish for a certain subset of people attending, or, like, at the rehearsal dinner, or at the, do you know I mean? Like, (DRE: Yup.) For the party. For the actual, the folks who are... Not just gathered here today but are like, have a role to play.

DRE: Right, yeah. The crew, as it were.

AUSTIN: As it were, the crew.

DRE: Mm-hm.

AUSTIN: Umm... (makes sound)

ALI: I feel like more and more people are doing like, wedding cupcakes now? Which I feel like in theory is the best idea that you can have. But like, wedding cakes as an object are so...

DRE: So... We're going to have a smaller cake, (AUSTIN: Okay,) and then we're also going to have a chocolate fountain. (ALI gasps)

SYLVIA: Oh.

AUSTIN: Oh, wow.

ALI: Oh, big, oh.

AUSTIN: What do you dip in the chocolate— So what's the, what is like the... (cross) How big do we—

DRE: (cross) That's a good question. I don't know yet.

ALI: (cross) Fruit, rice krispy treats...

DRE: (continued) But probably like, fruit, marshmallows....

AUSTIN: Okay. Okay. That's like a campfire, but chocolate.

ALI: right.

DRE: Yeah.

AUSTIN: (overlapping) Chocolate campfire.

ALI: (overlapping) Well there's no heat. (chuckles)

AUSTIN: Is it not warm chocolate?

ALI: It— Well, but it's not like...

DRE: Yeah, it's not like hot hot.

AUSTIN: There's no heating element.

ALI: Right. You're not roasting those marshmallows and then (DRE: Yeah.) putting chocolate onto them.

AUSTIN: No I know, I know, (ALI: Okay.) but I'm saying, it's a similar co— It's a similar... concept.

ALI: It— There— It's food on a stick, you're right about that part (wheezes)

AUSTIN: It's food on a stick, is what I'm saying. It's foods you would put on a stick. (chuckles) (cross) Stick foods.

DRE: (cross) It's like... what's, what's. It's like chocolate fondue.

ALI: Right.

AUSTIN: Right, yes, yes. But I've never done fondue either, I'm not (cross) in that life.

DRE: Ohh.

ALI: (cross) Ooh, we should do fondue!

AUSTIN: You know what I mean? Like, it's not, I'm not judging it, but it's just never been a thing in my life. So.

DRE: Like, I don't love fondue enough to be like, I'm gonna have fondue once a day every week, (CROSS) but it's a fun thing to do every once in a while.

AUSTIN: (cross) (huffs) Okay.

SYLVIA: That seems like it'd be excessive, for anybody.

AUSTIN: Yeah!

DRE: Yeah. Well, but like, I probably eat chicken that much. If not more.

AUSTIN: Once a week, right, sure, (ALI: Yeah.) but, chicken is like— You eat cheese that much too, probably. (cross) You don't—

DRE: (cross) Yeah, true.

AUSTIN: (continued) Fondue is like a particular (laughs) like, preparation, of...

DRE: Particular preparation, yes.

AUSTIN: Yeah. But there are probably things that you eat more often than that, right? Like, certainly, a lot of people eat stuff that is baked more often than once a week. Or fried more often than once a week, so. Yeah. You know. Alright we should do a, we should do a podcast. You ready to do this Tips at the Table episode.

DRE: Yeah.

ALI: Uh-huh.

AUSTIN: We already did a clap, so we don't have to do that. So we'll, you know, a different order than normal.

DRE: Pregame clap.

ALI: Yeah.

AUSTIN: Right. We can still do a clap if that made you feel better. It would only throw Ali off, because it'd be a second clap, so let's not do that. Alright.

[MUSICAL TRANSITION] 26:37

ART: Let me tell you, the laugh when the chat realized that the stream was down was amazing, you guys are gonna love it.

AUSTIN: Oh yeah? (cross) Why is my internet soo bad today?

ART: (cross) yeah, the clapcast is (unintelligible)

AUSTIN: Uhm. (cross) It might blip again.

ART: (cross) Oh shit, I'm not allowed to say the word clapcast.

(pause)

AUSTIN: Why?

ART: Ali doesn't like it.

(someone snorts)

AUSTIN: Ali doesn't like it when we say the word clapcast.

ALI: Mhm.

ART: Yeah.

KEITH: Why is that?

ALI: Because!

(laughter)

KEITH: Okay, I get it now. (More laughter)

[MUSICAL TRANSITION] 27:10

ART: Hey, you can find me on Twitter @atebbel, and you can listen to One Song Only, our, um... in hiatus Kanye West podcast that will soon return. (cross)

AUSTIN: (cross) He started a church.

ART: (continued) To crown Otis champion.

AUSTIN: So I'm a little worried about— things.

KEITH: Sorry, excuse me?

AUSTIN: Ah— we can talk about this another time, Keith. (cross) Keith Carberry, also here.

KEITH: (cross) Hi, my name is— Wait— Hi, my name is Keith J. Carberry, you can find me on Twitter @KeithJCarberry, you can find the Let's Plays that I do at youtube.com/RunButton, and

I'm currently looking for a new, weird church. (AUSTIN laughs) If anybody knows about any weird new churches,

AUSTIN: Ohh, it's—

KEITH: (continued) maybe like, that are sort of the passion project of a confusing celebrity.

AUSTIN: (laugh/sighs) He's doing like, live— It's a cho— there's a choir, the music sounds good.

KEITH: Oh I— is that what that video I saw was— from?

AUSTIN: Where he was like up on the keys? Yeah.

KEITH: Yeah, he was up and then down, and then up and then down on the keys.

AUSTIN: Yeah. There's also a video of him inside of what looks like a very nice tent, with a whole choir? Doing a mix of spirituals, and like— covers of Kanye West songs. And it's part of Kanye West's church.

KEITH: Can I get the name of it one more time.

AUSTIN: Kanye West's Church.

KEITH: Yeah, can I get the name of the church?

AUSTIN: The name of Kanye West's church?

KEITH: Yeah.

AUSTIN: Kanye West's Church.

ART: (cross) Wait, is this real?

AUSTIN: (cross) Ah, I think it's actually called— like, church service, is what I think he's calling it.

JACK: Oh, yeah, I've heard about this.

AUSTIN: And it's been happening all year!

KEITH: Wow, why am I just now hearing about it?

AUSTIN: I, you know. (whispered) I don't know. (normal voice) I'm, I'm nervous. (cross) I just don't want it to be

KEITH: (cross) I heard about every other thing he did.

AUSTIN: Yeah. Somehow, yeah—

ART: I thought this was a bit this whole time, (cross) it wasn't till right now where I was like, this is...

JACK: (cross) No, no no, it's a real bit.

ART: This is real?

AUSTIN: It's— yeah. Yeah. Anyway.

[MUSICAL TRANSITION] 29:04

JANINE: How is he cooking a steak.

DRE: (overlapping) You gotta sear that thing, man.

AUSTIN: (overlapping) He's— He's broiling it, is what he's doing. (cross) And,

DRE: (cross) That's a thing you can do.

JANINE: (mumbled sounds of agreement)

AUSTIN: I— It is, it is, but he's smoking out the entire apartment (sounds of rustling) so. That's good.

JANINE: He's probably using a, an oil with a low smoke point.

AUSTIN: (cross) That is what he's doing. Yes.

JANINE: (cross) Like olive oil.

DRE: Yup.

JANINE: You... cannot really put olive oil in the (mumbles)

AUSTIN: Totally.

JANINE: It's a bad— Well, I mean, you can, but (cross) be careful.

DRE: (cross) You can, but we learned that too when I put too much olive oil when we did a homemade pizza the other day.

JANINE: yeah.

AUSTIN: Oh. Was that good though?

JANINE: (overlapping) It has— It just has such a low smoke point.

DRE: (overlapping) No, it was great.

JANINE: You just have to be able to live with that smoke.

AUSTIN: (sighing) Gotta live with the smoke. (JANINE chuckles) Um. Okay.

DRE: Your oven vapes now, Austin.

AUSTIN: Hell yeah! I believe in my oven's ability to vape. (cross) And— live a life.

JANINE: (cross) I need to find an oil with a better smoke point. It's— It's a thing that bothers me but not enough to look it up

AUSTIN: What, to find a better cooking oil?

JANINE: Yeah, 'cause when I— When I pan- (AUSTIN: What did I used to use?) When I pan-fry steaks, I use olive oil,

AUSTIN: Right.

JANINE: (continued) but, it still does the smoke thing.

DRE: Ohh.

JANINE: And also, it does the smoke thing, and like, if you're cooking for someone who doesn't understand what searing a roast is, (cross) they're like, "You're burning it, you're burning it!"

AUSTIN: (cross) Right, rightright. Yeah, it's like, no, that's not what's happening.

JANINE: (continued) Like just, take a breath.

DRE: I feeeel like.... there's a—

JANINE: Think I've heard like, safflower,

DRE: (overlapping) Yeahhh.

AUSTIN: (overlapping) I've used safflower, I've used safflower, and um... And that worked pretty well.

DRE: I'm pretty sure in like the remakes of those— I don't know if either of you all are into like, Alton Brown's cooking show. But he's like, redoing old episodes. (AUSTIN: Oh weird.) I think he did a steak episode where he showed— Well, 'cause they're making new episodes. But he's got like a buncha old episodes where he's like, "Ah, fucked all this shit up! (AUSTIN laughs) So I'm showing you how to do it right this time." (JANINE laughs)

AUSTIN: That's really good!

JANINE: That is good.

DRE: And I think one of them is... He uses peanut oil. On his steak episode.

AUSTIN: Okay. Yeah.

DRE: Which.

JANINE: Aw, but I don't want that.

AUSTIN: Me either. (cross) Me either.

JANINE: I so don't want that. The only episode of an Alton Brown show I've ever watched was him making something called "tomato water" (AUSTIN: Euugh.) (cross) and I honestly don't remember why.

DRE: (cross) Oh, that sounds bad.

JANINE: It was just like, pulping up a bunch of tomatoes, and putting them in a cloth bag, and then hanging it from a cabinet over a bowl? (AUSTIN: mmhm.) And letting it drip down overnight, and he's like, " Yeah, and you made tomato water!"

AUSTIN: God.

JANINE: Why.

DRE: Probably for like— some various bespoke reason. I dunno.

AUSTIN: I don't trust him.

DRE: (scoff) I mean, fair.

AUSTIN: Not anymore. (DRE cackles) Uh. Okay. I'm gonna go live. Doot doo.

DRE: I— didn't realize we were going live on this.

AUSTIN: Oh. Did you not? Yeah, this is— (cross) Oh.

JANINE: (cross) (laughing) I also thought—

DRE: (cross) No, it's fine, it's fine.

JANINE: No, I thought we were going live, and then you were like, "And also we can just put these in the feed eventually," I was like, (cross) "I guess we're recording?"

AUSTIN: (cross) Oh, no, nonono, my point is that they'll be Patreon things, and then in 10 months we'll get 6 weeks off. Or whatever. You know?

JANINE: Right. Nice. Sick.

AUSTIN: Yeah, yeah, see? That's— that's the nicest thing about this. (DRE laughs) Alright, now I'm— Now I'm streaming. (cross) Boom, streamin'.

DRE: (cross) And I'm— recording. Can you drop a link for us?

AUSTIN: To the chat, right? Yeah. Yeah I can totally do that.

JANINE: No, to Youtube. (cross) For cat videos.

AUSTIN: (cross) Wait.

DRE: Youtube.com.

JANINE: Oh wait, it is Youtube, where we (laughs)

AUSTIN: It is.

DRE: Slash Austin's link.

JANINE: To a different part of Youtube.

AUSTIN: Boom.

JANINE: Cat video youtube.

DRE: God I— (sighs).

JANINE: I found a good meowing cat yesterday. (cross) Very happy.

AUSTIN: (cross) Did you? What's the cat?

JANINE: It's just— It's just a meowing cat, it's just someone was babysitting someone's cat and the cat's meowing a lot, and. I had a journey with cat meows, where like... I, when I didn't have a cat, was like "I love when cats meow a lot! They just meow constantly!" and then I got a cat that meows constantly? (AUSTIN laughs) So I had, I experienced kind of a dip there, but I think I'm coming back up.

DRE: Nice.

AUSTIN: Love it.

DRE: Did you guys know koalas bark?

AUSTIN: I did not know that.

DRE: Yeah. Was watching um... Animal Planet has a show about like, the Irwin family and their wildlife conservation stuff they're still doing, and they were checking on these koalas, and the koala was like upset 'cause it's like, "Aw, there's a person here trying to pull me out of this tree!" And they bark! (pause) Also koalas can get chlamydia, and they have to check for that pretty regularly.

JANINE: Oh yeah, yeah.

AUSTIN: Well, that makes sense.

JANINE: (continued) The chl— I've heard about the chlamydia thing, they get a lot of chlamydia.

AUSTIN: They get a lot?

JANINE: They get a lot of it, it's a big thing.

DRE: Like— from, like from, (cross) from having sex, or?

AUSTIN: (cross) To contrast with what? Like with contrasted with?

JANINE: I just mean— the, I just mean if you look up "koalas + chlamydia", (DRE laughs) there's gonna be a lot more buzz on that topic, than like...

DRE: (laughing) Use the boolean operator (cross) of "koalas + chlamydia"

JANINE: (cross) than like, "koalas + influenza" or something, like it's— it's a hot topic with koalas.

DRE: mm.

AUSTIN: This seems like a lot. I am going to leave the call for a second, and turn on music, so we can get a good intro on this and, and... BRB.

JANINE: Okay. (laughs) That wasn't a good intro?

DRE: Yeah

AUSTIN: Well I wanna run— There's a song I wanna run, it's a whole thing. But. BRB.

JANINE: Okay, okay.

DRE: (snorts) (JANINE laughs) I ruined it, I ruined it all with my koala talk.

JANINE: (laughs) I disagree. (DRE laughs) Did you ever watch Nailed It?

DRE: Uhm...

JANINE: The Netflix cake show?

DRE: I tried, and it stressed me out too much.

JANINE: Oh.

DRE: And I also couldn't tell if it was fake or not?

JANINE: Yeah, it does have moments where it feels pretty fake, doesn't it.

DRE: I mean— I only watched the very first episode of that first season. And—

JANINE: The first episode is certainly the roughest.

DRE: Yeah. So maybe I'll go back and check it out.

JANINE: It also, like, it's one of those things where it— I don't think it should stress you too much, 'cause it's like... They... It becomes more apparent the deeper you get that like, these people's expectations have been adjusted, in terms of like, "Look, no one is expecting you to pull this off."

DRE: (cross) Yeah. Okay, that's good.

JANINE: (cross, continued) Truly. No one is expecting that. even the professional chefs could not pull this off in this amount of time.

DRE: Yeah, 'cause that was not the case in that first episode.

JANINE: Yeah, no. So I think expectations become clearer, um... It... Man, I wish they brought that old lady from the first episode back, though, she's so good. (DRE laughs) Still on the licorice, it was great. (pause) Anyways, there was a guy on one episode who reminded me of you and he sang and he had a very very bad song.

DRE: Oh.

JANINE: He was like (cross) a firefighter but he was also (unintelligible)

DRE: (cross) Wait, do I wanna know why, why he reminded (laughing) you of me?

JANINE: I think just like the haircut? I think it's just like a haircut and color situation. But (cross) i think (unintelligible) give to cats

DRE: Okay. Alright. (cross) 'Cause there— There were other things that you put in there that uh (laughing)

JANINE: It was a bit of like, southernness. Like, gently, slight sort of mid-weird... unplaceable, folksy, you know.

DRE: Okay.

JANINE: Something like that.

DRE: I'll take that I guess (laughs)

JANINE: I think he had— Maybe he had buncha dogs? I don't remember.

DRE: Okay. Wish I had a buncha dogs. (cross) Just got that one dog.

JANINE: (cross) Stop talking about cakes, and... You can get more.

DRE: I can't. Jasmine is... (JANINE: Mm-hmm.) Jasmine's not a not-dog-person, but she's not a dog person.

AUSTIN: (interrupting) Welcome to Live at the Table, an actual play podcast focused on critical worldbuilding, (DRE and JANINE snorting) smart characterization, and fun interaction between good friends. I am your host, Austin Walker, and joining me today, I've just interrupted them in the middle of a conversation, Janine Hawkins. (JANINE laughs)

[MUSICAL TRANSITION] 36:28

[transcriber's note: following audio is from the GenCon Marielda liveshow, resulting in audio that is somewhat echo-y, a little difficult to parse, and with background noise.]

AUSTIN: Alright, we li— we good!

KEITH: Yeah, can you guys, let's do—

AUSTIN: Let's do it!

KEITH: Can we do three, two, one, clap?

AUSTIN: Yeah, but you gotta sit down and do it.

KEITH: No no, it's for these two, (cross) the (unintelligible) pick me up.

AUSTIN: (cross) I know. You have to sit down too.

KEITH: I'm gonna clap! It doesn't matter where I clap from.

AUSTIN: Yes it does! (cross) They're microphones!

SYLVIA: (cross) Myes it does!

AUSTIN: Three, two— we should go to time.is.

(someone laughs)

KEITH: Oh— no, hold, okay.

AUSTIN: Fuck, time.is doesn't work. Three— (clap) Way off.

KEITH: It's not— it's not to sync us up with that, it's to sync these two together.

AUSTIN: I'm— this is not about that.

KEITH: Okay.

SYLVIA: yeah, this is original.

AUSTIN: Three, two, one, (clap) That felt good! (cross) that's a good clap.

SYLVIA: (cross) That's a good clap.

KEITH: We all know— It turns out, when we're not online, we know how to clap. (DRE laughs)

AUSTIN: Weird.

KEITH: We're too online to clap.

(laughter from DRE and AUSTIN)

SYLVIA: What they've always said about me.

ART: That's the name of my new syphilis, uh—. (KEITH cackles)

DRE: Huh?

AUSTIN: What was that?

ART: Too Online To Clap, my syphilis safety ad?

AUSTIN: Ohhh, my god.

SOMEONE IN BACKGROUND: (unintelligible)

AUSTIN: Thank you!

(giggling from DRE and SYLVIA)

ART: Where's her hat?

SOMEONE IN BACKGROUND: (unintelligible)

AUSTIN: Yeah, let's do it!

DRE: Yeah, let's do it.

AUSTIN: Oh, do I need a pen? I probably need a pen. I got one.

DRE: (overlapping) Let me see if this works.

SOMEONE IN BACKGROUND: (overlapping) I have a pen!

KEITH: (overlapping) Do you— do you need the pen from my pocket?

AUSTIN: We're good. We're good, we're good!

DRE: Oh, god, I was all sweaty and now my paper's all (laughing)

AUSTIN: Palms sweaty.

DRE: Yeah.

AUSTIN: Mom's... teeth. (DRE groans) Something spaghetti, right?

[CW: body horror and teeth for this section, skip to 38:33 to avoid]

DRE: Hey, speaking of teeth, what the fuck is goin' on at your website? 'Cause I'm just going through Snapchat, minding my business, and then the VICE Snapchat is like,

AUSTIN: That's not my website.

DRE: "This kid had 500 extra teeth in his mouth!"

AUSTIN: Yeah, I heard about that, where were they??

DRE: Uh, they were like a— They thought it was cancer. It was like a lesion in his mouth.

(AUSTIN: Filled with teeth.) And they took it out, and they opened it, and it was filled with— Not fully grown teeth, but.

ALI: So the hour thirty, like just from intro, right?

KEITH: Dre, the messed up thing about the teeth thing? Is the picture that I saw had all the teeth arranged from biggest to smallest in a spiral. (DRE groans) Totally unnecessary! Why would they pose that like that?

DRE: I dunno, teeth?

SYLVIA: Yeah, teeth's probably the answer.

AUSTIN: Yeah, teeth.

DRE: Hey, my mom's calling me. (pause) Hi mom.

ART: Really?

AUSTIN: So (unintelligible) at eight, we need to (unintelligible).

ART: Dre just answers the phone "Hi mom". (KEITH laughs)

ALI: So I'm gonna give you a (unintelligible) at seven, seven thirty...

DRE: Well, okay. But— I gotta go, I'm up on a stage right now.

(giggling and laughter)

KEITH: Wow, are you big-timing your mom?

SYLVIA: Wooooow.

KEITH: Oh my god.

DRE: No, my mom called me, because she had a missed call from me, but that was from me returning her call.

KEITH: Ohhh, okay. Yeah, it's that classic mom.

DRE: I mean, yeah.

KEITH: Yeah.