

Bluff City 21: Hard Luck Pt. 2

Transcriber: @robotchangeling

Austin (as **Julian H. Bluff**): [underscored by “Hard Luck” by Jack de Quidt] And that is just a small taste of what’s to come, folks. Family drama, unchecked ambition, and betting on horses. I mean, come on. I mean, wow! I mean, whoof! Could there be a better picture for our moment, right here, right now? I’m gonna say no, no, there couldn’t be. Because this flick, this little movie we’re making—even though it lives and breathes that 70s atmosphere—it’s really about right here, right now, right now! And it’s about how we got here, right here and right now. And it’s about where we’re going, and most of all it’s about right here! And right now.

And it’s about characters, too. The characters we’ve got, let me tell you. Nashton “Nash” Nebraska. Has there ever been a more put-upon guy? Sure, he’s played by professional wrestling superstar Kevin Nash, but he’s so relatable. He has dreams, sure, but he’s also got a restaurant. And he’s got family. The three things common to just about every American. And then there’s Carly, his little sister. A little bit of a black sheep, you know. Big dreams, bad ideas, and a whole bag o’ chips. I’m not talking about sour cream and onion chips, folks. Or barbecue. And Carly’s all caught up with an old business partner of hers. Herc Verandanza. Now, this guy, you’ll see him, you think, “Wow, that’s a scumbag.” But also, is he? Or is he a dreamer? Maybe he sees the world a little different. Maybe we need a few more Hercs in the world these days.

And for every Herc, there’s a Judy Waters, isn’t there? That’s a saying we started around the lot during production. For every Herc, there’s a Judy Waters. I bet you’ll hear it more once the movie comes out, all around the world. Someone who gets things done! That’s Judy. Someone who makes deals! Someone who dreams. And she’s someone with a sly little friend named Jackie. Now, this guy, Jackie? Wow, what a performance. You will see it in just a few months, folks. You’ll see what I’m talking about. You’ll think, “Wait a second. Is he a grifter, or is he the only one who really gets it, you know?” It’s like everyone else in this film, they’re asleep, but not Jackie. Jackie’s too busy dreaming to sleep, right? And that is sort of the message of the picture. In fact, it’s the message of Bluff City Studios. Hey America, keep dreaming.

Austin: Welcome to Friends at the Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I’m your host, Austin Walker. We are going back to Bluff City, back to playing Fiasco. Joining me today, Ali Acampora?

Ali: Hi. You can find me @ali_west on twitter.com, and you can find the show over @friends_table.

Austin: Art Martinez-Tebbel?

Art: Hey, I'm Art. You can find me @atebbel, and I think "That was a fuckin' episode, right?" should just be the motto of the show. Do we have a motto now?

Austin: Yeah, it's, uh, "That was a fuckin' episode, right?" [Ali chuckles]

Art: Mmm, great, love it. Can't wait to have that on a t-shirt.

Keith: I thought it was the "fun interaction between good friends" thing. I thought that was our motto.

Austin: No, that's our saying. Our motto is different.

Keith: Okay.

Ali: That's different?

Austin: Yeah, the motto is "That was a fuckin' show, right?"

Ali: Right, right, right, right. Okay, yes.

Keith: What a fuckin' show. What a...

Ali: Yes, yeah. [chuckles]

Austin: Yeah. Uh, is that it? Is that all you got? Isn't it—

Art: Yeah, I told 'em. I said I'm done with vague— that's One Song Only plugs.

Austin: Okay! Okay, okay. Well, you kind of just did one again, just now. Technically.

Art: You tricked me this time. [chuckles]

Keith: Bleep it.

Austin: Keith J. Carberry. [chuckles]

Keith: Hi, my name is Keith J. Carberry. You can find me on Twitter @Keithjcarberry. And you can find the let's plays that I do at [youtube.com/runbutton](https://www.youtube.com/runbutton).

Austin: And Jack de Quidt.

Jack: Hi, I'm Jack. You can find me on Twitter @notquitereal and you can buy any of the music featured on the show at notquitereal.bandcamp.com. Including the theme for this episode, which I have not written yet.

Art: It sounds great, though.

Jack: [chuckles] Thanks, **Art**.

Austin: [laughs] You can follow every—

Keith: I thought we were gonna license “Love Will Keep Us Together”.

Jack: God.

Austin: Yeah, we’re gonna look into it. We’ll see how it goes.

Jack: This is my Bluff City dream. [chuckles]

Austin: I know. Is a budget? Is a licensing budget?

Jack: Yeah, yeah. Oh—

Austin: We should look into it just so we know what that looks like, money-wise. 'Cause I bet it's terrible.

Keith: We could ask for permission and say it's not really going out to that many people.

Jack: [doubtful] Mmm... [chuckles]

Austin: That— they don't— that's not how it works. It's not, sadly.

Keith: Yeah?

Austin: No.

Keith: Well, it's worth a shot. [**Austin** and **Jack** chuckle]

Art: I just want—

Austin: At some point, you have to talk about—

Art: Oh.

Austin: No, you go ahead.

Art: I just want us to get big enough so that for a Bluff season finale we get a Jack-Mountain Goats mashup piece. [**Jack** chuckles]

Austin: That'd be great! That'd be fantastic. Not a mashup, you want like a song that's cowritten by John and Jack, not...

Keith: No, I want like a Versus track.

Art: AKA a mashup.

Austin: You want girl— you want—

Art: Every mashup is cowritten by the two people, right?

Austin: Oh, okay. Yeah, I guess that's true, legally speaking. [chuckles] God. Okay, where were we? We are playing Fiasco set in Bluff City, set in the vague time of the 1970s? Because it's Bluff, and time is not an exact science or fact. We are playing the opening, the grand opening, of the very first casino in Bluff City: The Albatross Casino and Hotel. Can we go around the table and introduce who our characters are again to each other?

Keith: No! Yes.

Austin: Okay, well. You start! [amused sound]

Keith: Alright. I am Jackie Sound. I am somewhere around 23 to 26 years old. I'm a grifter and a...I guess sort of like a cheat, [**Austin** chuckles] and a blackjack dealer. I guess any kind of— I guess I didn't specify what kind of dealer.

Austin: Yeah. [**Ali** chuckles]

Keith: But I'm a...Art called me a pit boss. Which makes me sound very important. [**Ali** laughs]

Austin: It does.

Ali: [chuckling] Keith, you should invent a new kind of blackjack that like, there's another card that you can add or minus. [**Austin** chuckles]

Keith: Oh, yeah, no, maybe something called like Pazaak, or i don't know... [**Ali** continues laughing]

Austin: Yeah, yeah. Sabacc, maybe. One of the two. The...you are...you have a hostess-dealer relationship with Ali's character. And you have a Need, the two of you have a "Need: to hide that thing you stole," which—

Keith: Yeah.

Austin: I don't think we know what that is quite yet, do we?

Keith: Oh, I...we...I have hinted at it, but I don't...

Austin: Okay. Good.

Keith: It's not like a secret. We've been talking all about it. It's the list that I have, the proof that I cheated the...

Austin: Oh!

Keith: The race.

Austin: Wait, but— wait, you stole that?

Ali: Wait.

Keith: Well, I have all of what I did written down. I have like—

Austin: But that's not a thing you stole. I'm gonna— that's not a thing you stole.

Keith: Okay. It's evidence of my crime.

Austin: Yeah, it is, but you didn't take "Need: to hide evidence of your crime."

Keith: Okay.

Austin: You took "Need: to hide that thing you stole."

Keith: Right.

Austin: Fiasco is—

Ali: Right. We didn't both steal that.

Austin: Right. Exactly. So, the two of you—

Keith: No, but I've implicated you, Ali. [Ali laughs]

Austin: [doubtful] Mmm...

Keith: By telling you.

Austin: But it is not a thing you stole. I know I'm being a hardass here, but the point is to get more implicated, both of you, by stealing something. [chuckles] So, don't think you've done that yet. You have not fulfilled your stealing something requirement. In the same way that I, Nash—

Keith: Well, the need is to hide it. I thought that the implication was that I before the game would've already needed to steal it.

Austin: Totally! So you need to introduce something you would have stolen— well, maybe. Because, for instance, I'm Nash Nebraska, 43. And one of my Relationships is with Carly “Good Job” Nebraska, my sister. And one of the things we have in common is “Object: valuable: a cool half million in blood-stained casino chips.” I've seen some of those chips. I don't know that the rest of them are blood-stained yet. So, maybe they will become blood-stained. It's the object in play, you know? When it shows up, it should show up, and it should be blood-stained when we get there. The other stuff with me is I have a “grifter and their mark” Relationship with you, Jackie, Sound, Keith. And we have a Location, which is the Bluff County horseracing course. And then going back over to my sister, Carly, we have a “the black sheep and golden child of the family” Relationship. I am in some sort of operations position in the Albatross. I run a bar, and I run the floor, like the casino floor.

Keith: Do you run the bar, or is it just named after your family?

Austin: I think I run it. I think it's part of like the casino floor. I run it the way a manager, like a high— like more than just an on-site manager. I run it the way like, I look at the numbers and speak to whoever the head manager of the actual restaurant and bar is. You know, they both report up to me. You know, it would be a situation where security reports up to me. The— whatever the like machines team is that works on the slot machines, reports up to me. The head of tables reports up to me. The head of food and drinks on the casino reports up to me. It's, you know, it's like a VP of Operations or some bullshit, you know? Carly.

Jack: My name is Carly Nebraska. People call me “Good Job” sarcastically. I am 25 years old. I am the black sheep of the Nebraska family. I might not be the only black sheep? We know that our parents are from out of town, although my brother and I were born in Bluff City. I do not work in a high-ranking position in the casino. Instead I'm sort of like an odd jobs person for Nash, I think? I think Nash kind of just was like, sort of threw me a bone in terms of jobs that are available. I'll drive a car to get a thing. I'll fetch coffee and drinks for people who are coming in at meetings. I'll...you know, I'll do tasks kind of in and around Nash's orbit. And the Object that is

valuable between the two of us, as Austin said, is “a cool half million in blood-stained casino chips,” \$3,000 worth of which I have stolen as a tip for having brought Nash the casino chips.

Austin: And, just to be clear, we haven’t...the screen hasn’t shown them as bloody yet.

Jack: No. Well, I don’t think we’ve actually seen them at all. We know they’re in a van that is parked somewhere—

Austin: You showed me some in a handbag.

Jack: Oh, yes, I showed you some, and those were fine.

Austin: Yes.

Jack: So, I think they’re probably not bloody yet, or they’re in the process of getting bloody?

Austin: Right.

Jack: I’m not super sure about that. I am old friends with Ercole Verandanza, played by Art. And we are bound together by a shared secret and Need to get answers about why the 4:00 race is a sure thing.

Art: And I’ll take that throw. [**Art** and **Austin** chuckle]

Austin: Uh huh.

Art: Ercole “Herc” Verandanza is a...a, uh...ah, fuck. [laughs]

Austin: Uh huh?

Art: I haven’t figured— it’s not my job. I’m a bookie, a sports bookie, who hangs around the casino despite not having an official affiliation with it. [**Ali** giggles]

Austin: Uh huh.

Art: Taking bets on the side. A very safe and profitable thing for someone to do. Honestly, if you’re listening to this and you’re looking for a job, [**Ali** and **Austin** chuckle] go take sports bets at the casino closest to your house. Don’t tell ‘em you’re doing it.

Austin: And don’t say we sent ya! [**Ali** laughs]

Art: Don’t say we sent— we don’t know you. [**Ali** laughs] Hey. Don’t do that thing I just said.

Jack: No, don't do that.

Austin: Wink.

Art: No. I'm not winking.

Austin: I am. Wink.

Jack: "A podcast told me to do this. They were pretending to be people in a casino." [**Austin** and **Art** chuckle]

Art: "They said you'd love it." I don't know, what a— they're not gonna come after us. Do it. I don't care. [**Austin** and **Jack** laugh] Anyway. [laughs] My partner in being a bookie is Judy Waters, and I seem to be, in some ways, using her connections to the casino to get some stuff. Especially her work in the luxury penthouse, or The Crow's Nest, at the Albatross.

Ali: Yeah, hi. So, I'm playing Judy— [**Austin** and **Ali** chuckle]

Art: Yeah, these wordless throws are hard.

Austin: Yeah!

Ali: [laughs] I'm playing Judy Waters, who is a hostess at The Crow's Nest, which is the luxury penthouse in the Albatross Casino and Hotel. [chuckles] I'm a sports bookie. I don't know that I know what horseracing is or what booking is. [**Keith** and **Ali** laugh]

Keith: Even conceptually, I'm not really sure. Is it like a card game? Is horseracing like a card game? [**Austin** and **Ali** chuckle]

Ali: I am working in tandem with Herc, and I also need to hide something with my dealer friend who also works in the crow's nest—or, in the casino in general—Jacob "Jackie" Sound.

Austin: And that's the circle. We did a circle last time, going from one person to another, kind of in an unbroken shot— or, the shot probably broke, but the scenes connected. The scenes like followed characters from one to another. As—

Keith: Yeah, it's like when you do phone call scenes and the person on the right replaces the person on the left.

Austin: Yes.

Keith: And it just slides over.

Austin: Yeah. [Jack chuckles]

Art: It was Soderbergh-esque, I think the reviews are calling it.

Austin: It was. I think it was. I agree with that. And that included everything that you heard last time, and we kind of set up the relevant details, here, so I don't want to go scene by scene. Instead, I want to jump right back into it. It was my turn. We had finished a full one go-around. I'd started, and now it's back over to me. And I want to set up a scene. I want to establish, which means I don't get to decide how this resolves. And I want to establish a scene with Carly and Herc. I have...it is...it opens where it's raining outside, today. Like the— at some point between the last scene and this scene, there's the sound of thunder, and you see clouds rolling over Bluff City, and it begins to rain. And it's like that bad mid-afternoon rain, where it's just like, "Ugh, I have to fuckin' go places still. My day isn't over yet. And now it's fuckin' raining? Like I don't get to just be inside." And I think we're meeting in an arcade, where— Herc, tell me if this is okay. You do a little bit of business in the arcade, also.

Art: Uh huh.

Austin: It's like mostly...it's like pinball machines and carnival games. 'Cause it's not video games yet. Maybe there's like one video game, which feels definitely out of place. It's like Asteroids or something, you know?

Art: Can I help you out with this?

Austin: Please!

Art: I guess this might be too much of a gaming machine—

Austin: Yeah.

Art: But we can talk about it. There was a machine that used to be in Vegas. I think the last one has recently gone out of service. It was a favorite of my wife's family.

Austin: [intrigued] Mmm.

Art: Where it's this little like, sort of, clockwork-y horseracing game?

Austin: Oh, perfect. Good. Yeah, yeah. I know exactly the type of thing you're talking about.

Art: And you bet like quarters on it, and like—

Austin: Yeah.

Art: You could obviously set it up to take tickets—

Austin: Yes.

Art: But I think Herc does a little bit of work taking bets on those clockwork horseraces.

[0:15:07]

Austin: I know exactly what it is. We are at the Double Tilt, at the Saltwater Pier, which, years from now—

Jack: Oh my god.

Austin: Presumably, bunch of teenagers will turn into their underground secret superhero base. But at this point, it's just like a shitty carnival pier with arcade machines and stuff. Not video games, mostly, but yeah, exactly the thing you said. That style of like mechanical horseracing. Probably those like air gun target practice things.

Art: A row of skee ball.

Austin: A row— exactly. A row of skee ball, some basketball hoops, et cetera. It's raining. It's empty, because of the rain. [chuckles] You know, we're coming over to the boardwalk. And we're opening on a shot of me looking at Carly, who...and I'm holding a newspaper above both of our heads. It's like a giant— **[Jack chuckles]** It's like an extra long newspaper. [chuckles] I'm like trying to hold it horizontally over both of our heads. And I say:

Austin (as Nash): Alright, Carly. I just need you to trust me and follow my instincts, here.

Jack (as Carly): What are we doing?

Austin (as Nash): [sighs] You trust this guy, right? This guy, uh, Herc? He's a bookie or something, right?

Jack (as Carly): Oh yeah. Oh yeah. Oh yeah.

Austin (as Nash): I'm about to make us both a lot of money.

Jack (as Carly): Oh! Oh, okay.

Austin (as Nash): But we gotta be real quick about it, so...

Jack (as Carly): [chuckles] Okay.

Austin (as **Nash**): And that's why I'm bringing you in, 'cause I know...I know I gave you some shit earlier, and that was unfair, and so...uh...

Austin: And I'm like, my arms are getting tired from holding this newspaper.

Austin (as **Nash**): I just need you— I'm gonna take the lead, but at some point I'm gonna throw to you, and you can work out some of the details.

Jack (as **Carly**): Okay!

Austin (as **Nash**): Does that make sense?

Jack (as **Carly**): Yeah, I can do that. I can do that.

Austin (as **Nash**): Alright.

Jack (as **Carly**): Thanks, Nash!

Austin (as **Nash**): Of course. Alright.

Austin: And I close up the newspaper and throw it in the trash. And up front it says, you know, "Albatross Due to Open in 24 Hours" or whatever. [**Jack** and **Austin** chuckle] A ridiculous headline. And we go inside. And where...how are you set up? Where's your...Herc, where are you set up?

Art: I think there's like...you know, there's the— I think the clockwork horseracing machine is kind of like a centerpiece.

Austin: Mm-hmm.

Art: And along the wall there's one of those machines where you turn a dollar into quarters or whatever.

Austin: Mm-hmm.

Art: I think Herc's just sort of leaning against that wall. [**Austin** chuckles] With like a hat pulled low and kind of taking a sense of the area. I don't think it's real busy right now. As we said, it's abandoned.

Austin: Right.

Art: But there's not a lot of better places to be right now, on the beach in the rain.

Austin: [chuckles] Yeah, fair. So, is this actually— are there more people in here than you would suspect? Compared to outside, because people just wanted to get inside somewhere?

Art: Yeah, and that's probably bad for business, right?

Austin: Yeah.

Art: It's probably like some tourists, like, "Oh, go play the pinball."

Austin: Right, right.

Art: Like, they're not betting on the fake horses.

Austin: Right.

Art: Or the real horses.

Austin: So, I walk over. Have we met before, Herc?

Art: Um, we—

Austin: Actually, let's put this in character. I reach out my hand, and I go:

Austin (as Nash): Uh, Herc Verandanza, right? [hesitates] Have we met before?

Art (as Herc): Um...you're Carly's brother, right?

Austin (as Nash): Yeah.

Art (as Herc): Yeah, I don't think so.

Austin (as Nash): Yeah, well.

Jack (as Carly): Hi, Herc!

Art (as Herc): Hey, Carly! How are ya?

Jack (as Carly): Yeah, I'm good! I'm— sorry. Sorry, Nash.

Austin (as Nash): No, no! No, no, no, no, no, say hello! This is your friend!

Jack (as Carly): [subdued] Hi.

Art (as Herc): It's good to see ya. Hope you're staying dry.

Jack (as Carly): Yeah, yeah. More or less.

Austin (as Nash): Well, good to meet you.

Austin: Reaches out to shake your hand. Again.

Art (as Herc): Mm-hmm.

Austin: Is there a shake?

Art: Yeah, we shake.

Austin: Okay, we shake. Alright. So.

Austin (as Nash): My understanding is you do a little— first and foremost, I need you to understand I'm here as Carly's big brother. I'm here as Nash Nebraska.

Austin: Hand on chest. Hand on heart. You know.

Austin (as Nash): Not here in any capacity as the VP of Operations of the Albatross Casino and Hotel. That's first and foremost.

Art (as Herc): Yeah, I get it. None of us are our jobs, friend.

Austin (as Nash): Exactly. My understanding is you have a relationship with the local racetrack.

Art (as Herc): Uh, sure.

Austin (as Nash): If there were, for instance, a race going on, and I wanted to maybe, you know, put down a little bet. Say, hey—

Art (as Herc): I could definitely help you with that, yeah.

Austin (as Nash): Okay. Does it have to be a bet in cash?

Art (as Herc): [sighs] Uh. Yeah, prob— yeah. I don't know, what you got?

Austin (as Nash): Well, like, what if I had gold, for instance?

Art (as Herc): I mean... **[Keith laughs]** I'm not a bank. I don't know what gold's worth.

Austin (as Nash): We could figure it out.

Art (as Herc): We could probably figure it out, yeah.

Austin (as Nash): Okay, you know what, that's a good point. Carly, you know, smart friend. I don't know what gold is worth. But what if I could tell you that I had...something next to cash? [**Keith** and **Ali** chuckle] That you knew exactly how much it was worth.

Art (as Herc): Sure, I mean, but while you're going next to your cash, just go a little further. [**Jack** chuckles]

Austin (as Nash): Okay.

Art (as Herc): Get that cash. Bring that to me.

Austin (as Nash): We don't have...so, the thing is. There's a horse I want to bet on.

Art (as Herc): Okay.

Austin (as Nash): And I already put some of my own money into it. I got a guy, whatever. But, we're also sitting—

Art (as Herc): You got a guy? Who's your guy?

Austin (as Nash): Um...Jackie? Do you know Jackie?

Art (as Herc): I know of him.

Austin (as Nash): Jackie. You know. But that's a me bet. I wanna make an us bet.

Austin: And I like put my arm around Carly.

Austin (as Nash): A family bet.

Art (as Herc): A family bet. Carly, I don't...I don't know if this is something you want to be in.

Austin (as Nash): It's a sure thing.

Jack (as Carly): Well, I mean, if Nash says it's a...sure...I mean—

Art: Oh my god.

Jack: Carly is like looking to Herc, just like, “Does he know?” [**Austin** and **Jack** chuckle] “Does he know about the duffle bag?” But is just like:

Jack (as **Carly**): [hesitantly] Yeah. I mean, I don’t...Nash has always been the one to kind of take the lead on things like this.

Austin (as **Nash**): We have a half million dollars in casino chips.

Jack (as **Carly**): Jesus! Nash!

Art (as **Herc**): Alright, yeah, no, that’s pretty next to cash.

Austin (as **Nash**): It’s pretty next to cash. Tomorrow at 8 p.m., that’s gonna be cash.

Art (as **Herc**): It’s slow cash.

Austin (as **Nash**): I’m putting it up ahead of time. Slow cash. [**Austin** chuckles]

Art (as **Herc**): You can’t walk in the first day a casino opens with \$500,000 of their chips and walk out with money, you know?

Austin (as **Nash**): You can’t, you’re right. But you can walk in every other day for the next three years, cash out slow. That’s free money. Think about all the comps you’ll get.

Art (as **Herc**): Sure. Yeah.

Austin: That’s definitely how it would work. [laughs] That’s not how it would work.

Art: [chuckles] I hope no one is actually listening to this show looking for crime ideas.

Austin: No, this is terrible. We’re all fools.

Art: Yeah.

Austin: None of this works!

Keith: My plan’s great.

Austin: Uh huh.

Austin (as **Nash**): We want to put 500 million— nope, not that much. 500 thousand.

Jack: Jesus! [**Jack** and **Austin** laugh]

Austin: 500,000.

Jack: We want to buy a country.

Austin: [laughs] Don't joke, that shit's in the news right now.

Jack: Oh, god, yeah!

Austin (as **Nash**): 500,000 on Cinnamon Crisco, the number 8 horse in the 4:00 race.

Art (as **Herc**): And you want to place that bet with me.

Austin (as **Nash**): Who else would I put the— yeah.

Art (as **Herc**): Alright. I mean, it's just, generally you don't come to a bookie and say that you know a sure thing.

Austin (as **Nash**): It's...i got a tip.

Art (as **Herc**): Alright.

Austin (as **Nash**): Everyone gets hunches. Everyone gets tips. There's nothing wrong with a tip.

Art: Now, there's something— sorry. There's something you and I need to establish out of fiction. That's not the right horse. Is there also—

Austin: Yeah, no, 'cause Jackie told me the wrong horse.

Keith: No, that's the wrong horse.

Austin: Jackie told me the wrong horse.

Art: But they're both real horses?

Austin: Yeah!

Art: Okay.

Keith: Yeah.

Austin: Yeah, yeah, yeah. Cinnamon Crisco— Jackie— I don't know what Jackie's plan is, but I do know that Jackie convinced Nash Nebraska [**Jack** chuckles] that...

Jack: Cinnamon Crisco.

Austin: That the number 8, Cinnamon Crisco, was going to win. That is not the case. I have been handed a fail die, and so I am playing it out that way. [**Austin** and **Ali** chuckle]

Art: I'm just making sure these are both real horses.

Austin: Yes.

Art: You're not just coming here being like, "I want Sparky." [**Jack** chuckles]

Austin: No, no. Duke of Monte Cristo—

Keith: Yeah. Cinnamon Crisco's a real horse—

Austin: Yes. So is the Duke of Monte Carlo, but the Archbishop of Canterbury—

Keith: I think it's the Count of Monte Cristo. [someone laughs quietly]

Ali: Can we get like a horse tracker on the side?

Jack: Yeah.

Austin: Yeah, we have it. We got one.

Jack: I have a— we have a scratch track?

Austin: It's on the scratch sheet. I'm looking at it right now.

Ali: Oh, there's the scratch sheet. Can you link me there?

Austin: There is the scratch sheet. It is in the chat. I will re-link it.

Jack: Yeah, we don't want sword problems but with racehorses.

Austin: Uh huh. I mean, we do, but not like that.

Ali: I had such a horse problem last time. [**Ali** and **Jack** laugh]

Austin: It's fine. It's fine.

Art: That's gonna be the name of this arc, right?

Keith: That's literally one hundred percent my fault, sorry. [**Ali** chuckles]

Austin: So. So.

Art: The name of this arc is definitely Horse Problems. [**Austin**, **Keith**, and **Jack** laugh]

Austin (as Nash): So.

Ali: I got it.

Austin (as Nash): Are you in?

Art (as Herc): Yeah, I'll...yeah. You want a slip or something? You want a...

Austin (as Nash): Well, we gotta deliver the chips.

Art (as Herc): You know, 'cause if this doesn't come in, you know you're gonna need to...you're gonna need to pay me that money.

Austin (as Nash): We got the money now. Carly, where is it?

Art (as Herc): No, you don't give me the money now.

Austin (as Nash): Wait, I always give Jackie the money upfront!

Art (as Herc): [baffled] You give Jackie the money upfront?

Austin (as Nash): Yeah, he said that way it's fair.

Art (as Herc): ...Okay. Yeah, I'll take the money upfront. [**Keith** cackles]

Jack (as Carly): Herc.

Art (as Herc): Uh huh? [**Austin** laughs]

Jack (as Carly): Herc.

Art (as Herc): Alright, Jackie.

Art: Oh, you're not Jackie. [laughs] Jackie's the one who's taking the money upfront.

Art (as Herc): Alright, Carly. For you? I will violate my new policy... [**Austin, Keith, and Jack** laugh] of taking the money upfront.

Keith: Look, if you take the money upfront, then you never have to send some guy to break someone else's legs.

Austin: That's exactly it.

Art: [still sort of in Herc's voice] Yeah, but you get interest when you're breaking someone's legs.

Austin: You're not in this scene. This is a different scene. You can have this debate between...

Keith: I'm out of character, I'm out of character, out of character.

Art: Well, I'm still doing my halfway Herc voice.

Austin: [chuckles] Your bit, yeah.

Austin (as Nash): Alright.

Art (as Herc): For you, I will violate my new policy of taking the money upfront, and I will run it to you on credit. But I gotta tell you, it's ten points if you cannot produce the chips, should your horse happen to not come in. I happen to know that Cinnamon Crisco is currently paying eight to one, so if you win, I will produce four million dollars.

Austin (as Nash): [softly] Four million dollars. [regular volume] And you'll— okay, important: you'll produce that how soon after the race?

Art (as Herc): I mean, it really depends how the rest of the action goes. But, you know, promptly. This is my business. This is what I do.

Austin (as Nash): Okay. Eight— four million. Four million, you said?

Art (as Herc): Yeah, eight to one.

Austin (as Nash): Eight million. Eight to one [mumbles as if doing math] yeah, okay. Carly, this is...I shoulda worked with you more often, more quickly.

Art (as Herc): Carly, can we...can we...can we have a word over by the skee ball machines?

Austin: Is this the same scene, or are we ending this scene? Is this a different scene?

Art: I guess it's a different scene.

Austin: I think we've answered this scene.

Jack: Yeah.

Austin: Which is, will I do this? I got a white die. I'm going to give that white die to someone entirely— well, not entirely unrelated. I'm giving it to Judy Waters.

Ali: Oh, thank you. I gave you that die.

Austin: Ah. Nice. [**Jack** and **Ali** chuckle]

Keith: That's the negative die, right?

Art: And white is a bad die?

Ali: Uh huh.

Keith: Yeah.

Austin: Um...

Jack: Yes.

Keith: Yes.

Austin: White is a negative, is the scene went bad die, yes. It does— but when it comes to—

Keith: I mean that seems like bad, you just bet half a million dollars on the wrong horse.
[chuckles]

Austin: On a bad horse, yeah, absolutely. In— just as a reminder, you want to end up with a lot of one color at the end of the game, basically. What you don't want is what I have right now, which is a zero. [chuckles]

Jack (as **Carly**): Yeah, Nash, uh...Herc and I are just gonna play some skee boil re—

Jack: Skee boil? [multiple people laugh during next few lines]

Art: Gonna boil some skees over here.

Austin: Playin' a little skee boil!

Art: Is that what they say over here in Bluff City.

Keith: That's a classic...classic albatross Casino egg dish.

Jack: Yeah, my mouth decided to...

Austin: [in accent] I'm tryin' to play some skee boil over here!

Jack: Just invent a new...egg dish.

Jack (as Carly): Yeah, we're just gonna...

Austin (as Nash): No, no, no, I gotta get back to the whole...the casino—

Jack (as Carly): Okay!

Austin (as Nash): Anyway, but uh...

Jack (as Carly): Yeah.

Austin (as Nash): You know. Again, pleasure to meet you, Herc. Hopefully we'll—

Art (as Herc): Hey, good luck on that opening.

Austin (as Nash): Which...oh, the casino. Of course.

Jack (as Carly): [laughs semi-insincerely] Uh, keep your pager on.

Art (as Herc): That's the one.

Austin (as Nash): Yeah. Of course, all the time.

Jack (as Carly): Okay.

Keith: Pager?

Austin: And I head out.

Jack (as Carly): [angrily] What the fuck, Herc? [**Austin** laughs]

Art (as Herc): Wh— you come in here with the— honestly—

Austin: So you're establishing— [makes "wait" noise] You're establishing the scene?

Jack: Yeah, yeah, yeah.

Austin: Or are you resolving the scene? Because Art kind of did establish it.

Jack: Oh shit, yeah. I'll resolve it. Art established this scene.

Austin: Yeah.

Keith: We're cool with pagers?

Austin: Yeah! Pagers are in.

Keith: Okay.

Art (as Herc): Um, I don't know if you heard. I— no, did we talk about this? Did we talk...we didn't talk about this.

Austin: No.

Jack (as Carly): What didn't we talk about?

Art (as Herc): Uh...the race you bet on is...the word is coming that the fix is in.

Jack (as Carly): Wait, really?

Art (as Herc): Yeah.

Jack (as Carly): So, how—

Art (as Herc): Honestly, you coulda gotten a much longer odds on that race if you'd waited a few hours. People— hard money is coming in on the horse that's gonna win, which isn't the one that you let your brother bet on!

Jack (as Carly): I'm sorry?

Art (as Herc): [softer, realizing she won't be happy] Which, um...isn't the one that you let your brother bet on.

Jack (as Carly): This was a fucking two person operation here, Herc.

Art (as Herc): Are you s—

Jack (as Carly): You took the bet!

Art (as Herc): Yeah! It's gonna lose! [**Austin** laughs]

Jack (as Carly): Yeah! I'm going to lose!

Art (as Herc): That's your money?

Jack (as Carly): Well, it's not *my* money, but it would be m— do you know who's going to win?

Austin: W— [laughs]

Art (as Herc): I wouldn't have taken that kind of money from you. I thought you were bringing your idiot brother in here to pay me half a million dollars! [**Keith** laughs] I'll— we can split it when it's over.

Austin: [laughs] Just, I wanna be clear for the audience and for— I wanna make sure that characters aren't skipping a thing. Which is, it's the casino's money. Right?

[0:30:00]

Jack: [chuckles] Yeah.

Austin: We're clear? Okay.

Jack: Oh, yeah, yeah, yeah, yeah, yeah. But I think Carly, in her head, has kind of gotten the idea that that money could be hers at some point.

Austin: [chuckles] Okay, good.

Jack: And the knowledge that it's all about to disappear on a horse... [**Austin** laughs]

Keith: Here's something, though. Does— how does Herc know which horse is going to win?

Art: 'Cause the money's been coming in.

Austin: We've been over this. 'Cause the money has been coming in on that horse.

Keith: Right.

Austin: That's how we established this entire— that's why the 4:00 race is a sure thing.

Jack: 'Cause we've been seeing tons of people putting money on the...

Austin: Or, big money coming in on them, yeah.

Jack: Yeah.

Jack (as Carly): [warming up to the idea] Okay. Right. Hang on. Let me talk this out real quick, 'cause like—

Art (as Herc): Yeah.

Jack (as Carly): So... [Ali chuckles] I am firmly with you here, Herc, on let's, you know, take money from Nash. That's something I've been trying to do for years.

Art (as Herc): Great. [Austin chuckles]

Jack (as Carly): And I've been trying to find more and more, you know, efficient ways of doing it. And this might be the best one I've found. I just need to work out if...would we get more money if we got him to switch his bet?

Art (as Herc): No. I mean, I'm not taking any bets on the horse that's gonna win. [Austin and Jack laugh] And...he can't lose any more. If you could get him to get more money—but, I mean, I think I'm gonna end up owning this. I'm gonna own Nash Nebraska when this is over.

Jack (as Carly): We're gonna own Nash Nebraska when this is over.

Art (as Herc): Yeah. Well, I mean, honestly, three of us are gonna own Nash Nebraska when this is over, but.

Jack (as Carly): Who's the third person?

Art (as Herc): Oh, do you know, uh...you know Judy Waters at the casino?

Jack (as Carly): Uh...I know the name. Does she work in the penthouse?

Art (as Herc): Yeah, yeah. Judy and I are partners on this. So, I mean, the three of us are gonna joint-own Nash Nebraska.

Austin: Also Jackie, who already— [**Austin** and **Jack** chuckle] I've already put another bet in with. [**Ali** chuckles sympathetically]

Jack (as **Carly**): Yeah, uh...okay. So, so, let's work this out. We put in the money, the Albatross's...do we need to worry about that, actually? 'Cause, I was gonna steal 3,000 from them, and I was a bit worried that they'd notice that, and they haven't. So I'm good, as far as I'm concerned, with that money. I've spent half of it.

Jack: Oh, actually, I can't spent it, 'cause it's— it's— [chuckles]

Art (as **Herc**): You spent half of it? I mean, I talked to you yesterday. You spent half of \$3,000 this morning?

Jack (as **Carly**): Yeah. Oh, yeah. Yeah.

Art (as **Herc**): What on?

Jack (as **Carly**): I bought a coup.

Art (as **Herc**): You bought a coup?

Jack (as **Carly**): Yeah, yeah, yeah. [**Austin** chuckles]

Art (as **Herc**): This morning, you went out— you bought a car, or you bought a chicken house? [**Ali** laughs]

Jack (as **Carly**): A car. A car! A car. It was raining. And my car, one of the windows doesn't close properly.

Art (as **Herc**): Mmm. It's just a busy morning. I mean, more power to ya, but.

Jack (as **Carly**): Anyway, so, what I'm saying is: are we worried that the casino is going to notice that \$500,000 in their chip— I mean, how many chips does the casino need?

Art (as **Herc**): Uh, casino needs...I guess, nah, it's the other way. Casino needs enough cash to cover the chips it has out. Um...I don't know, where'd you get these chips?

Jack (as **Carly**): Nash, I guess. I don't know, he told me that a van was coming in full of chips, and I met them, and then I drove the van to the casino.

Art (as **Herc**): I mean, yeah, they're gonna miss those.

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

Art (as Herc): It doesn't matter. I mean, did he— he has possession of these chips?

Jack (as Carly): Well...what? I mean, I don't know. What? I don't know! [**Austin and Keith** laugh loudly]

Art (as Herc): Here's the thing. It doesn't matter to me.

Jack (as Carly): Does it matter to me?

Art (as Herc): Because I'm gonna get paid no matter what.

Jack (as Carly): Yeah, does it matter to me?

Art (as Herc): I mean, how do you feel about your brother Nash?

Jack (as Carly): I think he's a slimy little bastard.

Art (as Herc): Doesn't matter to you at all.

Jack (as Carly): Oh, great. Fantastic. So, if anything, we should get him to put more money in.

Art (as Herc): Yeah, I mean, can— does he own his house? [**Ali** chuckles]

Austin: Oh my god. [**Keith** cackles]

Jack (as Carly): Which house?

Art (as Herc): He's got more than one house?

Jack (as Carly): Yeah, dude's got four houses.

Art (as Herc): I think he should put at least three houses on this race!

Jack (as Carly): Shit, three houses? [**Jack** chuckles]

Art (as Herc): Maybe spread it out!

Jack (as Carly): No, no. I don't want to kill him. [**Keith** laughs distantly] Let's— [**Jack** chuckles] Maybe two. Two houses?

Art (as Herc): Yeah, but you gotta sell it as a hedge, you know. You want to be on another horse in case.

Jack (as Carly): Oh, and that horse—

Art (as Herc): See if he wants to go on, you know...the Trenton Titan.

Jack (as Carly): Fuck Trenton.

Austin: Trenton Titan. What number is that horse?

Art: Uh, it's number 7.

Austin: Okay.

Art (as Herc): It's lucky number 7.

Jack (as Carly): It is lucky. [hushed] But it's not gonna win, is it?

Art (as Herc): No, none of these horses are gonna win.

Jack (as Carly): [serious] And you're certain about this, Herc?

Art (as Herc): I mean, some bad people are putting a lot of money on a different horse.

Jack (as Carly): Herc, look at me. Herc. You're certain about this?

Art (as Herc): No, this hasn't happened. [**Austin** laughs]

Jack (as Carly): Yeah, here's what I'm saying to you, Herc. I am going to get my brother to put so much money on some of these fucking horses that if they— if Cinnamon Crisco comes in, we are dead.

Art (as Herc): I mean, we are and we aren't.

Jack (as Carly): [agreeable] Yeah, okay. Yeah. Alright. [**Austin** and **Ali** laugh]

Art (as Herc): Sometimes enough bets are on another horse it all works out. Sometimes, you owe a guy enough money, you shoot him in the face. [**Austin** and **Ali** chuckle]

Jack (as Carly): What?

Art: I imagine at this moment like a kid is playing skee ball next—

Jack: [chuckles] Yes.

Art: [laughing] And like turns and looks. [**Ali** chuckles]

Jack (as **Carly**): Okay. Okay. [**Austin** laughs]

Art (as **Herc**): I mean, I'm not going under for Nash Nebraska, I'll fuckin' tell you that much right now.

Jack (as **Carly**): No. 'm not going under for Nash Nebraska. [hesitant, uncertain] I mean, I would prefer it if we didn't...I don't...I don't want to kill my brother.

Art (as **Herc**): Alright, look. We should talk to some people about why number 4 is getting all the action.

Jack (as **Carly**): Okay!

Art (as **Herc**): And then, once we know, we'll know what horses he should bet his houses on.

Jack (as **Carly**): Yeah. Yeah. That sounds great.

Jack: Just like, uh...just, uh... [chuckles] I don't actually know what skee ball is.

Austin: [shocked] What?

Keith: You don't know what skee ball is?

Jack: Wait, let me—

Austin: What do you mean you don't know what skee ball is?

Jack: I have an image in my head. Hang on. [chuckles] What is—

Keith: Wait, before you search it! Describe the image you have in your head.

Jack: [laughing] Okay, it is what I thought it was.

Austin: Okay.

Keith: Okay.

Jack: Well, I was gonna say, “sinks a perfect...” I don't know, what—

Austin: Yeah.

Jack: Yeah, yeah, yeah. But then I realized that that might not—

Keith: Get a corner pocket. You get a hundred in a corner pocket.

Austin: You know it was invented in Atlantic County?

Jack: Wow, really?

Austin: Yeah.

Jack: Oh, that rules.

Austin: Yeah. Out in Vineland.

Keith: I didn't know that.

Jack: Yeah, just like, chewing gum, playing skee ball, scheming to destroy her older brother.

Keith: It's the ultimate boardwalk game.

Austin: It really is. I'd play some skee ball right now.

Keith: Yeah.

Jack: Yeah, I'd play some skee ball right now.

Austin: Bye, motherfuckers! I'm off!

Jack: I just learned what skee ball is, and I'm gonna play some right now. [**Jack** and **Austin** chuckle] I'm gonna resolve this scene positively. I'm gonna—

Austin: Oh, right, you resolve! I forgot. I'm sorry, I gave you a die.

Jack: I'm gonna take a black dice now. Austin, [chuckles] I assume you gave me a white die because we are making a mistake by getting...

Austin: [chuckles] Yes.

Jack: But in the sense that this plan is misguided.

Austin: That was my intention.

Jack: I have taken a positive dice, because this plan is misguided, but if it goes well...
[chuckles]

Austin: Uh huh.

Jack: We're gonna live the rest of our lives like kings.

Austin: Right, uh huh. Where are you putting that die?

Jack: I am gonna give that die to my dear brother, Nash.

Austin: Ah, thank you for the 1. [Austin and Jack chuckle] The 1. Great. Alright. Herc, you are up.

Art: It's tricky, 'cause I sort of just want to roll through with this, right? I want Carly and Herc talking to some wise guy, right?

Austin: Sure. And, remember, we can play other characters, too. Like, in the background, if that's a thing.

Art: Sure. But like, that might be too quick, you know?

Austin: Yeah. We still have...what, four, seven, nine...

Jack: Yeah, do we need like B plots?

Austin: Well like, the things for me, my questions right now, are: I don't know what the shared secret is between Herc and Carly—

Art: Feels like an Act Two secret.

Austin: Maybe. And I don't know what the thing that was stolen is. Still don't know what that is. [chuckles] Though I'm getting more ideas about it. [someone chuckles] So, those are useful. But, you know, the other thing is you can just do a scene that is just like, you doing a thing. Do you know what I mean? You can establish a scene that is just like completely narrated. You don't have to play out everything. Or, yeah, or you can take a beat. I do think one of the things that we get into a lot when we play this game is going in a circle and just doing that round robin style thing, which isn't innately bad by any means. But is like, can get a little repetitive in terms of who you're in a scene with. I have a scene that I would love to establish.

Art: Go for it.

Austin: Which is I would love to see you in a scene with Jackie, trying to get to the bottom of why this thing is a sure thing.

Art: Sure, yeah.

Austin: 'Cause now you know that Nash believes it to be a sure thing because of what Jackie said. And you also already heard— you already sent Judy to go find out about that, so some sort of Herc-Jackie scene, I think, would be enjoyable. Maybe you...not like corner Jackie, but it should have the energy of Jackie being cornered, without it being your intent. Do you know what I mean? [chuckles]

Art: Sure, I wish there was like a soft open.

Austin: Like, Jackie, you come out of the bathroom in the hotel, just 'cause you go to the bathroom sometimes, you know what I mean? Like, that's a thing that people do, they run to the restroom. And you come out, and Herc is outside the restroom. [chuckles] And it's like, it feels as if Herc was there to get you, but that wasn't the case, but Herc has been looking for you, also.

Keith: Wait, where was the—

Austin: It's just at— it's at a—

Keith: Where's the—

Austin: You come out of the restroom on the casino floor.

Keith: Oh, in the restroom.

Austin: Yeah, yeah. Yeah, yeah. It can be in the restroom. That might be more funny.

Keith: How well do I know Herc?

Austin: You—

Keith: Herc, how well do I know Herc?

Austin: Yeah, go ahead. Y'all answer.

Art: Um...I mean, we at least see each other around, right?

Keith: Yeah, and we both know Judy.

Art: And I said that I knew of you in the last scene—

Austin: Yeah.

Art: And I thought that was a lie. I thought that I did know you.

Austin: [intrigued] Mmm.

Keith: Okay. Alright.

Art: But like, we don't gotta be... [**Austin** chuckles] We can be as close or as not close as you want.

Keith (as Jackie): [nervously] Uh...hey, Herc! [**Austin** makes amused sound]

Art (as Herc): Hey! How's it going?

Keith (as Jackie): It's...going...okay.

Art (as Herc): I've been looking for you.

Art: Dries off hands. [**Austin** laughs]

Keith (as Jackie): Um...why?

Art (as Herc): A friend of yours came to see me.

Keith (as Jackie): [confused] Friend of mine?

Art (as Herc): Honestly, this is a professional courtesy I'm affording you, right now.

Keith (as Jackie): Okay. I don't know what friend you're talking about. I don't even have a guess.

Art (as Herc): You don't even have a guess?

Keith (as Jackie): I don't even have a guess!

Art (as Herc): Come on, guess.

Keith (as Jackie): [sighs] Judy. Was it Judy?

Art (as Herc): No, it wasn't Judy. Come on. That was a bad guess. It doesn't matter. It was Nash Nebraska.

Keith (as Jackie): Oh! Oh, okay. You said— sorry, you meant friend, and I was thinking about friends of mine. [someone snorts]

Austin: Wow! Goddamn! [**Ali** and **Keith** laugh]

Art (as Herc): No, I was trying to use, uh...

Keith (as Jackie): Yeah, oh, no, we're on the same page.

Art (as Herc): Alright.

Keith (as Jackie): I got it. Yeah. Now, actually, it makes total sense that you saw Nash, now.

Art (as Herc): Yeah, um...one: great work cultivating this guy. But he's coming to me with action! And I thought you took his action.

Keith (as Jackie): I gave Nash a friendly tip, is all.

Art (as Herc): Sure.

Keith (as Jackie): As a...because he's my friend. So I gave him a friendly tip.

Art (as Herc): Uh, it ain't the tip I've heard.

Keith (as Jackie): Huh.

Art (as Herc): And I would think that if you were giving him tips, that you would then want to take his money.

Keith (as Jackie): Um, no, I just wanted to help out a friend.

Art (as Herc): Alright, I mean—

Keith (as Jackie): Is all.

Art (as Herc): He then came and...

Keith (as Jackie): [hushed] How much did he put down?

Art (as Herc): [hushed] He put half a million dollars down.

Keith (as Jackie): [laughs with schadenfreude]

Art (as Herc): In stolen casino chips.

Keith (as Jackie): [laughs harder] Oh no! **[Ali chuckles]**

Austin: [laughing] Someone leaves a stall and walks over and begins to wash their hands and looks at the two of you laughing.

Art (as Herc): How you doing?

Keith (as Jackie): Hey.

Austin (as stranger): [confused, uncomfortable] H— hello. Hi.

Keith (as Jackie): Uh, yeah, bye.

Austin (as stranger): Let me finish washing my hands, thank you.

Keith (as Jackie): Find another one.

Austin (as stranger): Find an—?

Keith (as Jackie): Find another one. It's a casino. **[Ali laughs]** It's the only thing they have in here besides tables, is bathrooms.

Austin (as stranger): [sighs]

Austin: He—

Austin (as stranger): You want me to— I thought you meant another sink.

Art (as Herc): Yeah, he does!

Keith (as Jackie): No, another bathroom to wash your hands. Yeah, that's what I mean.

Austin (as stranger): [sighs] But it'll just take me 20 seconds.

Keith (as Jackie): We— Herc and I both agree. It's two to one. Scram.

Austin (as stranger): Nice to meet you, Mr. Herc. Can I please just wash my hands? I work in the kitchen. I can't leave without washing my hands.

Keith (as **Jackie**): Oh, sorry. I didn't realize you worked in the kitchen.

Austin (as stranger): Thank you.

Art (as **Herc**): I heard the prime rib at the buffet is gonna be choice.

Austin: He looks like he wants—

Keith (as **Jackie**): I heard the skee boil is gonna be fun. [**Austin** laughs]

Austin (as stranger): The skee boil is very— it's my specialty.

Austin: Wash, wash, wash, wash.

Art (as **Herc**): You came up with the skee boil?

Austin (as stranger): My grandfather invented the skee boil, on the mainland.

Keith (as **Jackie**): This is a family boil?

Austin (as stranger): It's a family boil. Yeah, yeah, nice to meet you. I'm Ernie Skee.

Art (as **Herc**): Ernie Skee. No shit.

Austin (as **Ernie**): Yeah.

Keith (as **Jackie**): Ernie Skee. Holy shit.

Austin (as **Ernie**): Yeah. Skee boil is, uh, it's the whole family thing. We licensed it to the Nebraska Bar and Grill. And hopefully people like it. I think it's weird, a restaurant called the Nebraska having a boil.

Keith (as **Jackie**): Mm-hmm?

Austin (as **Ernie**): I don't know what you boil in a place like Nebraska. There's no water there.

[0:45:07]

Keith (as **Jackie**): Corn.

Austin (as Ernie): Yeah, it's—

Art (as Herc): Potatoes.

Austin (as Ernie): Yeah.

Keith (as Jackie): Yeah.

Austin (as Ernie): Okay, well, I guess it's starting to make more sense. It is...the two primary ingredients of a skee boil are corn and potatoes. [chuckles] So. Now that you mention it.

Keith (as Jackie): I thought it was an egg dish.

Austin (as Ernie): There's also— it's an egg on top. A fried egg.

Keith (as Jackie): Okay.

Art (as Herc): Mmm.

Keith (as Jackie): Fried egg. Not poached! But it's the boil?

Austin (as Ernie): No, you boil—

Art (as Herc): You never had a skee boil?

Keith (as Jackie): [Keith laughs] I never had a skee boil! I just heard about it.

Austin (as Ernie): It's—

Art (as Herc): Oh, man, when this place opens, I'll take you for a skee boil.

Keith (as Jackie): Okay. Alright.

Austin (as Ernie): Anyway. Nice to meet you, Mr. Herc and uh...

Keith (as Jackie): We're sorry we were so curt about your hands.

Austin (as Ernie): No— so, Kurt and Herc, so good to meet you both. I'll be in the restaurant. Have a good day.

Keith (as Jackie): Bye.

Art (as Herc): You get paid frequently. You don't let that Nash Nebraska float you any money right now.

Austin (as Ernie): Oh, you're talking to me? Wait, what do you mean "don't"—

Art (as Herc): Yeah, I'm giving you some advice. You're from the Skee family.

Keith (as Jackie): Yeah, some advice. Don't take any money from Nash Nebraska.

Austin (as Ernie): Don't take any money?

Art (as Herc): No, take the money, but take it now.

Austin (as Ernie): Take the money now. Okay. Bye!

Austin: Walks slowly out the door.

Art (as Herc): A celebrity in the bathroom. The place hasn't even opened! [**Austin** chuckles]

Keith (as Jackie): I know, this is nuts. Celebrity chef, Skee B— Skee...Boil? Was it Skee Boil?

Austin: [laughs] That's his name!

Art (as Herc): No! [chuckles] I don't think it was Skee Boil. Skee's the last name.

Keith (as Jackie): Oh, skee boil's the food.

Art (as Herc): Yeah.

Keith (as Jackie): Okay.

Austin: It was...

Art (as Herc): The Skee family's famous boil.

Keith (as Jackie): Yeah.

Austin: Ernie Skee.

Keith (as Jackie): What were we talking about? [**Austin** chuckles]

Art (as Herc): Um...oh, yeah. Nash Nebraska. Guy's got a half a million dollars in stolen casino chips he put on—

Keith (as Jackie): Yeah.

Art (as Herc): Cinnamon Crisco—

Keith (as Jackie): Mm-hmm, yeah, he got a tip from a friend.

Art (as Herc): A horse that I don't think is gonna win.

Keith (as Jackie): Yeah. It— yeah. Can I be honest with you?

Art (as Herc): I would love it.

Keith (as Jackie): I hate this whole, you know...we're— you know. You work with Judy, I'm friends with Judy, I work with Judy. [**Ali** chuckles] I feel like maybe I don't want to...I just don't want to... [sighs] it's so confusing having to say different things to different people. I told him to bet on the wrong horse, 'cause I have a sure thing on a different horse.

Art (as Herc): You trying to get him in trouble?

Keith (as Jackie): No, I'm trying to get a bigger payout for me.

Art (as Herc): Alright. I mean, but I'm not gonna take your bets on this race. [chuckles]

Keith (as Jackie): And then he's gonna get in trouble on the other side. No, I've already got— my thing's already placed.

Art (as Herc): Alright. Um...great! Um...I'll— you see him, you tell him that it's good to hedge your bets and that houses are bad investments. That's what I would like you to tell him from me. [**Keith** chuckles]

Keith (as Jackie): Hedge the bet? Why not just put more on...the eight to one?

Art (as Herc): Yeah, whatever. Just...tell him to sell his house. [**Art** chuckles]

Keith (as Jackie): I guess it doesn't matter. It's the same...the money goes in, and it doesn't come back out. None of those horses are winning.

Art (as Herc): Yeah, I don't care who he bets on.

Keith (as Jackie): Yeah. Well, okay. Well, so, I guess sorry that I was, uh, being cagy.

Art (as Herc): No, no, that's the way of this thing o' ours. See, we even call it this thing o' ours.

Keith (as Jackie): Yeah.

Art (as Herc): Anyway. Good to meet ya. Good to know ya.

Keith (as Jackie): Yep. Yep.

Art (as Herc): I— we already met. We already met. We know each other.

Keith (as Jackie): Good to continue knowing you.

Art (as Herc): Good to continue knowing you.

Keith (as Jackie): Hey! [**Art** chuckles] This is gonna be big money.

Art (as Herc): I'm sure. [**Austin** laughs] We'll all talk about this over a skee boil.

Keith (as Jackie): I can't wait to try one. I thought it was poached egg.

Art (as Herc): Nah, nah. You can't boil the eggs in the skee boil, they'll be in too long. It'd be too hard. No one wants a hard boil. [**Keith** laughs softly]

Austin: Scene!

Keith: That's scene. Yeah.

Austin: Was that a positive scene, Art? Were you—?

Art: Yeah, right? It was a positive scene.

Austin: It seems alright!

Art: It ended up great.

Austin: Yeah! Yeah.

Art: Here, Keith, take one of these. Boom.

Keith: Nice! Thank you.

Austin: Alright. Judy is up.

Ali: Okay! [inhales] Um—

Keith: Oh, wait. I have something to finish saying. Hold on.

Ali: Yes.

Austin: Okay? What's up?

Ali: We've just been trying to...

Austin: Oh, prep a thing. Okay.

Keith: Yeah. Okay. I'm good now. As long as you have that— yeah, okay. Great.

Ali: Mm-hmm.

Keith: Alright.

Ali: [laughs] Good. I don't know. I'm gonna establish a scene. I think that...it's gonna be a scene with Judy and Jackie, but first it's Judy by herself at that desk that I mentioned before.

Austin: Yeah.

Ali: But I think that it's like slowly being built as it's being set up. Like, before it was just like this big white desk. Like, all white. And now it's like slightly more finished, like it's half painted—

Austin: Mm-hmm.

Ali: And there's like gold stuff on it. [chuckles] And she's like sitting there very... [laughs] She's sitting there very carefully with four open boxes of saltwater taffy in front of her on the desk.

[**Austin** chuckles] And what she's doing is taking one out from one, cuttin it in half, testing the flavor, and then if she likes it, she's taking the ones—

Austin: [overlapping] Oh my god.

Ali: From the other three boxes, and putting it on like a little bowl on her table. [laughs]

Austin: Great.

Ali: This is a completely serene scene. All of the music from the previous scene is gone, and it's just her in this like wrapper unwrapping. And then she gets a phone call. And I think like, you see the blood drain from her face, and then she hangs up the phone call, dials a number, but only writes like four numbers, and then hangs it up again? And then it cuts to Jackie's pager. [chuckles] With those like, the code or whatever on it.

Austin: Yeah.

Ali: And then it cuts to them in like a stairwell, I guess? [chuckles] That's a good way to have a— a good place to have a private conversation.

Austin: Yeah. Totally.

Keith (as Jackie): This is my favorite stairwell in the casino, I think. **[Ali laughs]** This is a good meeting staircase, stairwell.

Ali: And it's Judy just standing crosseyed— or, cross-armed, like two steps above Jackie and looking down at him and being like:

Ali (as Judy): [sighs, stressed] We have a problem, Jackie! We have a problem.

Keith (as Jackie): Uh...oh, yeah, okay. **[Ali chuckles]** We can fix it. We can fix that.

Ali (as Judy): They—

Keith (as Jackie): That's no big deal.

Ali (as Judy): They called me, and they said he was sick. I don't know what to do! **[Ali laughs]**

Keith (as Jackie): Wait, who's sick?

Ali (as Judy): The horse, Jackie! The horse is sick. And they're not gonna take care of it for what we gave them, if it's sick.

Keith (as Jackie): [groans]

Ali (as Judy): I don't know what we're gonna do. We can't just have this horse around town. People are gonna know! People are gonna find out!

Keith (as Jackie): It's a sick horse, so I don't think it's gonna go around town. **[Ali and Austin laugh]**

Ali (as Judy): People are gonna recognize the horse! What if the horse dies? I didn't—

Keith (as Jackie): I—

Ali (as Judy): I didn't get into this with you to kill a horse, Jackie. I got into you through money.

Keith (as Jackie): I didn't kill a— it's on the horse if the horse is sick! I mean, now, what I'm feeling is that I feel like an idiot for taking the damn thing if it was just gonna go and get sick anyway. I coulda just left it there.

Ali (as Judy): This isn't what we agreed to. And now what are we gonna do with this horse? Do you—

Keith (as Jackie): Get it some horse medicine! **[Ali laughs]**

Ali (as Judy): The people who have it won't...they won't keep it anymore, Jackie.

Keith (as Jackie): Why? Wait. You said they wouldn't take care of it.

Ali (as Judy): They said that I have to pick it up at 9. I have to open this casino! I don't have time to pick up a horse!

Keith (as Jackie): I have...I can...do— I can—

Ali (as Judy): You're gonna get the horse? *You* can take care of a horse, Jackie? You can't even take care of yourself!

Keith (as Jackie): I'll tr—

Ali (as Judy): Your tie isn't even tied!

Keith (as Jackie): Hold on, hold on! Well, that's a look! That's an intentio— that's like, uh, part of my thing.

Ali (as Judy): [laughs] It's not a good thing! It's not attractive, Jackie. **[Austin chuckles]**

Keith (as Jackie): It's not my thing.

Keith: I tighten my tie.

Keith (as Jackie): Is that better?

Ali (as Judy): [chuckles] No.

Keith: I loosen it again, then. [**Ali** and **Austin** laugh]

Keith (as Jackie): Split the difference?

Ali (as Judy): It's fine. It's fine, it's fine, it's fine.

Keith (as Jackie): I can get the horse. And, um...I don't know where— do they sell— where do they sell horse medicine?

Ali (as Judy): [sighs] I mean, there's a pet store on the way to my apartment, but...

Keith (as Jackie): Is a horse a pet?

Ali (as Judy): [sputters] People take care of them. [**Ali** chuckles]

Keith (as Jackie): I guess. They're so big. Have you seen a horse, like in real life? They're fuck— they're so big.

Ali (as Judy): I hate horses, Jackie.

Keith (as Jackie): I also do.

Ali (as Judy): Then why are we doing this?! Then why did you tell me that we should take a horse, so—

Keith (as Jackie): Big money! [**Ali** laughs] Big money. Big payday! Fat, big payday! Paycheck day. It's gonna be big!

Ali (as Judy): [sighs]

Keith (as Jackie): I'll hang out with a horse for a big payday.

Ali (as Judy): You have to be here to be taking the bets, because people think that the horse that you set up is gonna win, and we can't have that either.

Keith (as Jackie): Oh, no, that horse is...yeah, no. I've been working the other side of that. I'm trying to get people to go in on Cinnamon Crisco. Two Criscos on the board. We've got the Count of Monte Crisco, and—

Austin: [chuckles] Ah— it says Carlo. [**Ali** and **Jack** chuckle]

Ali (as Judy): It says right here “Carlo,” Jackie.

Keith (as Jackie): Oh, okay. Count of Monte Carlo. Is it Cinnamon Carlo?

Ali (as Judy): [chuckles] No.

Keith (as Jackie): It is Cinnamon Crisco.

Ali (as Judy): [laughing] See, this horse stuff is really getting out of hand.

Keith (as Jackie): I feel...you know. I'm out of my depths with horse names more than anything else. I can take care of the horse. I can fix the horse, if, you know. And I guess find a new...stable? Where did we have it before? Where did you bring it?

Ali (as Judy): Jackie, I told you. I gave a guy with a tr— wait. With a van? What do you put a horse in? [laughs]

Austin: A trailer.

Keith (as Jackie): A stable— oh, a trail— yes. A trailer.

Austin: Trailer.

Keith (as Jackie): Thanks, guy.

Ali (as Judy): I gave a guy with a trailer—

Austin (as guy): [in voice] You're welcome. [**Keith** and **Ali** laugh]

Ali (as Judy): \$200 to take care of it for the weekend. But he won't take care of a sick horse! We have to put this horse somewhere and make sure nobody finds it.

Keith (as Jackie): I can hide a horse.

Ali (as Judy): Where are you gonna hide a horse?

Keith (as Jackie): I have...look, you've got the stairwell, I've got my things. [**Ali** chuckles] Not in a stairwell. That's... [**Austin** and **Ali** laugh] I won't be hiding the horse in a stairwell. Oh! Uh...

Ali (as Judy): What?

Keith (as **Jackie**): Yeah, I'll think of something. [**Ali** and **Austin** chuckle] Can you hide a horse in plain sight?

Ali (as **Judy**): Well—

Keith (as **Jackie**): Does a petting zoo have horses?

Ali (as **Judy**): Yeah. People love horses.

Keith (as **Jackie**): Sick horses?

Ali (as **Judy**): I don't know the horse's symptoms, but maybe we can just hide...

Keith (as **Jackie**): Eh, I'll figure it out. We'll figure it out!

Keith: And scene.

Austin: There's a— yeah, that's scene.

Ali: I know. I saw, I saw.

Austin: Okay. [**Ali** giggles]

Keith: Wait, what's the thing?

Austin: That's a negative die.

Keith: Okay.

Ali: Yeah, that's scene. I was gonna see if I was gonna suggest a thing that's bad, but I think "in plain sight," maybe, is enough for this. [chuckles]

Austin: In plain sight, pretty bad, yeah. [**Ali** laughs] I love it. Don't get me wrong. But it ain't good.

Ali: Yeah.

Jack: Which is the sick horse? It's Monte Carlo?

Austin: It's number 4.

Keith: Cinnamon Crisco.

Austin: No! What?

Keith: Oh, no, no, right. Sorry. Well, no, yeah, yeah! [someone chuckles]

Austin: Why would the sick—

Ali: No—

Keith: Or, whatever the number 2 horse was is the one that we took.

Ali: So we— so, wait, no.

Austin: No.

Ali: Because, I don't think it was clear in the scene, but what happened is: Judy and Jackie...Jackie stole a good horse [Austin: Yeah] to replace it with a worst horse.

Keith: Yeah. Yeah, yeah, yeah. [Ali laughs]

Austin: [understanding] Oh.

Ali: [laughing] So— [someone laughs]

Keith: Yeah.

Austin: So, you're saying Cinnamon Crisco was...a good horse?

Keith: Whatever the— I picked Cinn— that was just the horse that I had a name for.

Austin: Okay.

Keith: But then I remembered that Art said that that horse was a longshot. So, I—

Austin: I mean, eight to one isn't great odds, but it isn't— there are worse odds.

Keith: Well, I think that I— the one that I replaced, is the one that had the best shot of winning besides the Duke of Monte Carlo.

Austin: Gotcha. I'm looking at horseracing odds right now to see if that's true. [Ali chuckles]

Keith: I don't think you should look at that. I think that'll give us too much— [laughs]

Austin: Yeah, some of these are like fifteen to one. So, eight to one is kind of right in the middle here. Heat Sky has eight to one odds at the Golden Gate Fields event coming up, August 16.
[Ali chuckles] Whereas, Ro—

Art: [chuckles] Get your tickets now!

Austin: Sorry, Rouge Bouquet has a three to one odds.

Keith: Yeah.

Austin: And Sure Angel has five to one. Twirling Kimmy has fifteen to one odds. Irish Affair, fifteen to one. Oligarchy—

Keith: How about the five— how about five to one? I took the five to one odds horse.

Austin: You didn't even let me get to Lady Beyonce, who has ten to one. [Austin and Ali chuckles]

Keith: Sorry, yeah.

Austin: I thought horses couldn't have...

Keith: That horse is against the horse— yeah, that's totally against the rules.

Austin: [laughs] I hate that we know this!

Keith: Yeah. That's totally— that is not regulation.

Austin: So, wait. We need to be a hundred percent— 'cause I read that scene as the number— the good horse— I read that whole scene as the Duke of Monte Carlo was sick, and—

Keith: No, no, no. we stole—

Austin: That was gonna throw off your scam.

Keith: We stole a good horse and replaced it with a bad horse.

Austin: So, wait—

Keith: To give— to make—

Austin: To give the Duke of Monte Carlo—

Keith: A better shot.

Austin: So, chances are, the Duke of Monte Carlo was the number one— or, was not a the number one horse.

Jack: But now is.

Austin: Because otherwise—

Ali: Yes.

Austin: But now is, right?

Jack: So, the horse that is sick is the legit Cinnamon Crisco who has gotten ill. And you now have to look after this horse.

Ali: [chuckles] Yes.

Jack: Right? Amazing.

Keith: Unless we want to decide that we need a third horse. [**Ali** laughs]

Jack: So, you basically gave...you basically stole a good horse and gave it to a guy and said "Look after this horse," and the guy said, "Phh, I won't look after it if it gets sick!" [**Austin** and **Ali** laugh] And then he just called you and said, "Horse got sick." [chuckles]

Keith: Yeah. Yeah, that's what happened.

Austin: What's this do to the race?

Ali: Oh, nobody knows—

Keith: What does it do to the—

Ali: We stole... [**Ali** and **Austin** chuckle]

Austin: So your— wait, wait, wait. Is your—

Keith: Well, hold on. Art says— so, I don't think we should— we can establish that. Art says that there's a lot of bad dudes that are betting on the Duke of Monte Carlo to win.

Austin: Yes.

Keith: Which means that who knows who else Jackie Sound told...

Austin: The real tip to.

Keith: The real tip to.

Austin: Which is that you're trying to make it so that the Duke wins.

Keith: Right. So, maybe that's where all the action is coming from, which is why I had to go—

Austin: That is what I assumed, yeah.

Keith: And inflate action on other horses—

Austin: Right.

Keith: To get the bigger...to get a bigger payout.

[1:00:04]

Austin: Uh, but that— Cinnamon Crisco has not yet been replaced, is an important...or has it?

Jack: No, it has, right?

Keith: I've replaced— yeah, yeah!

Austin: Alright, alright.

Keith: The fake Cinnamon Crisco's already in the stable.

Ali: Yeah, no, no, no.

Austin: Okay.

Ali: We've already set this up. We need to— [chuckles] we have to hide the thing we stole.

Austin: Okay. And the thing you stole—

Keith: Right, we have to hide the thing we stole, which is the good horse.

Austin: The good Cinnamon Crisco.

Keith: Right.

Ali: To be replaced by an average...

Jack: Yeah, yeah, yeah.

Austin: A shitty Cinnamon Crisco.

Ali: Yeah. Yes.

Austin: Got it.

Keith: Right.

Jack: So, this isn't affecting the race directly, so much as it is affecting the lives of a woman who needs to open a casino penthouse and has now just been told, [**Ali** chuckles] "Please look after a horse"?

Keith: Well—

Austin: Right.

Keith: If we...if we get found with the real horse from the race...

Jack: Sure, sure.

Austin: Yes.

Jack: If they're like, "Oh my god, that's Cinnamon Crisco!" [chuckles]

Austin: Yes.

Keith: Right, yeah. We could get, like, arrested.

Austin: Yes.

Keith: If somebody finds out.

Art: How famous is this— how many people would recognize this horse?

Jack: A weird looking horse!

Ali: You know, there's a lot of horse...everyone's talking about the horses this week. There's all of the horse fans in town.

Austin: Yeah.

Jack: Yeah.

Austin: It's the 70s, what the fuck else are you doing?

Jack: Yeah. Right.

Keith: Tennis?

Austin: Everyone cares— Cinnamon Crisco is here. [chuckles] Yeah, tennis. Yeah.

Keith: And there's no horses to hide in tennis.

Austin: That we know— or, they're really well hidden.

Keith: [laughs] Yeah.

Jack: I guess my only question here now, is...oh, no, that's fine. 'Cause my question would have been, "Why is Herc taking bids on Cinnamon Crisco, then? Because he believes Cinnamon Crisco to be this kind of like amazing horse." But he might be spooked.

Austin: The odds are the odds.

Jack: The odds are the odds, and he also might be being spooked by seeing all the bets going on Monte Carlo.

Keith: Right.

Austin: Wait, also, also. People bet on the sure thing— the, like, low risk thing all the time.

Jack: Oh, true.

Austin: You know?

Jack: True.

Austin: 'Cause the low risk thing loses, sometimes.

Keith: The problem— or, if I get this right, the problem for Herc was that if people were only betting on the horse that was going to win, there wouldn't be any money to pay out those bets—

Ali: Yeah.

Keith: And then Herc would be in trouble.

Austin: Especially if—

Art: That's correct. That's how gambling works.

Austin: Right. And especially if the odds on that horse were such that, at the time of placing those bets, it was a long shot.

Jack: Right.

Keith: Right.

Austin: Like if Duke of Monte Carlo was an eight to one or a fifteen to one but was getting a lot of bets in with those odds? That's a big payout to have to make to a bunch of people.

Keith: Right.

Austin: And those odds would correct over time, but those opening bets would be rough.

Art: Yeah, the profit for the person making the bets is generally the fact that the odds don't add up, right?

Austin: Right.

Keith: Mm-hmm.

Art: There's profit built in.

Keith: Yeah. It's designed so that you'll end up getting more people's losing money than you'll have to pay out.

Art: Right.

Austin: Right.

Keith: Right. And so...so I've just got this horse.

Austin: You've just got this horse. And it's your scene. Are you resolving or establishing?

Keith: [laughs] Let's— **[Ali giggles]**

Jack: Wait, what dice happened in...

Austin: Oh, Ali, you have to give that die.

Ali: Oh, I have to give that to somebody. Um...I'm...oh, you want the same colors. Who should have this...I'm gonna give this to Herc.

Austin: There you go.

Art: Alright. Right.

Austin: Now, Keith, yeah. Do you want to establish or resolve?

Keith: I...this'll be fun. Let's resolve.

Austin: [sighs thoughtfully] This has to be a horse scene right? It has to be a solo horse—

Keith: Yeah.

Austin: It has to be a picking up the horse from the trailer scene. Where would that be happening? Um...

Keith: The docks.

Austin: Drove out to the docks?

Keith: Yeah.

Austin: No.

Keith: No?

Austin: Nope, that's not true. Came to the docks on a boat. The person calls you.

Keith: [laughing] The horse was on a boat!

Austin: Pages you, you call them back. They say:

Austin (as horse keeper): Yeah, meet me by the docks. Eh, yeah, this is uh...Laramie.

Austin: That's not a name. Uh...

Art: That's a cigarette brand. [chuckles]

Austin (as horse keeper): This is Lar—

Austin: [chuckles] What?

Art: I think it's a cigarette brand on The Simpsons.

Austin: [chuckles] Is it? [**Jack** chuckles]

Art: I think so.

Austin (as horse keeper): This is Leon Laramie. You can meet me by the docks. I got your horse.

Keith (as **Jackie**): Alright.

Austin (as **Leon**): Uh, dock...you gotta come through to port number, uh, 22B.

Keith (as **Jackie**): 22B. Got it.

Austin (as **Leon**): And also bring the money.

Keith (as **Jackie**): I already paid you.

Austin (as **Leon**): No, there's a sick fee. I told you I don't look—

Keith (as **Jackie**): You are not taking care of the sick horse.

Austin (as **Leon**): You're not here yet to take it off of me. I charge by the hour. I've taken care of this horse now for three hours. It's sick. It has— there's, uh, soup.

Keith (as **Jackie**): Alright, what, 30 bucks. You—

Austin (as **Leon**): Yeah.

Keith (as **Jackie**): \$10 an hour.

Austin (as **Leon**): Alright. That's right.

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

Austin (as **Leon**): That's 1970s money, that's good pay. [**Jack** chuckles]

Keith (as Jackie): I don't know why you framed it like that. That's weird. [**Austin** chuckles]

Austin (as Leon): I'm just saying, the economy being what it is, I could do a lot with \$10 right now. \$30, whatever.

Keith (as Jackie): Right. That's almost like saying at some point in the future that's \$173.

Austin (as Leon): It could be. I hope.

Keith (as Jackie): Yeah. Okay. Well, I'll come get the horse.

Austin (as Leon): Alright.

Austin: Uh, there's a boat. It's a tugboat. There's a man sitting on the tugboat in the rain. He has on a white tanktop and one of those like umbrella hats. And he is smoking a cigarette. And he has on sweatpants. Uh, and he has like a four o'clock shadow. Five o'clock shadow? What clock is it? Five. It's a five o'clock shadow.

Keith: Five. It's five. Unless it's slightly less than a five o'clock shadow.

Austin: No. In fact, it's a six o'clock shadow. [chuckles]

Keith: Okay.

Austin: Yeah.

Keith: Six o'clock a.m. [**Austin:** yeah] the next day shadow.

Austin (as Leon): You Jacob? Jacob Jackie.

Keith (as Jackie): Yeah.

Austin (as Leon): Jacob Jackie.

Keith (as Jackie): Yeah.

Austin (as Leon): Hey there.

Keith (as Jackie): Did you have the horse on a boat?

Austin (as Leon): Yeah, you told me to hide the horse.

Keith (as Jackie): The...are you not like— are you not like a horse guy?

Austin (as Leon): Yeah, I got a horse on the boat.

Keith (as Jackie): No, I mean—

Austin (as Leon): Come— [mumbles]

Keith (as Jackie): Are you not used to—

Austin (as Leon): Come get your horse.

Keith (as Jackie): Okay.

Austin (as Leon): Come get your horse!

Keith (as Jackie): Can you lead the horse off of the boat?

Austin (as Leon): Come get your horse.

Keith (as Jackie): I don't know about boats.

Austin (as Leon): No, I'm not touching the horse, and you give me the money, we're done with the horse. Otherwise, I'm looking at my clock, I think you're gonna owe me another \$10, friend.

Keith (as Jackie): This horse isn't—

Keith: I'm going. I'm walking and complaining.

Keith (as Jackie): This horse isn't sick. [**Austin** imitates horse whinny] This horse is seasick. [**Ali** laughs]

Austin (as Leon): Uh, it's very— it's very sick. [**Jack** laughs] It's very sick.

Keith (as Jackie): No. You have manufactured seasickness. [**Ali** continues laughing]

Austin (as Leon): I have not. I have not! Here, I'll— come with me.

Keith (as Jackie): By taking a horse onto a boat.

Austin (as **Leon**): No. Then why are the other ones fine?

Keith (as **Jackie**): [baffled] How many horses are you watching this weekend? [**Jack** and **Ali** chuckle] [**Austin** imitates multiple horses]

Austin: There are at least...there are *at least* four other horses on this boat? [**Ali** laughs] And it's weird that I say it that way. [**Keith** laughs] You can't keep count.

Keith: I...do they look sick?

Austin: If we were shooting this for real, there would be at least seven different horses in this shot, or in this scene, but at no point would more than four of them ever be shown. [chuckles]

Keith: And it's hard to tell how many, okay.

Austin: Yeah. Uh huh.

Keith (as **Jackie**): Did you...are they just loose on the deck? [**Ali** chuckles]

Austin (as **Leon**): No, they're inside—

Austin: I've taken you into a deck. I've taken you inside. There's like, a tarp— [chuckles] There's like a...so, it's like an open-back tugboat, and then I have put up metal rods, and then put up a big blue tarp over it. And then there's like hay and whatnot.

Austin (as **Leon**): They're very well cleaned. I brush them. When they're not sick, I don't mind taking care of them. But no sick ones, 'cause it's— we're on the water.

Keith (as **Jackie**): Alright. Well, here's your money. Hey, actually, you know what, I was—

Austin (as **Leon**): One. Two. Three. Four. Five. Fifteen. Twenty-five. Thirty. Forty. I count them in reverse order, from smallest bill to largest bill. That way it feels like more.

Keith (as **Jackie**): And I gave you— look, and to apologize for, you know, my demeanor earlier, it looks like you've got a real stand-up thing going here. I gave you an extra ten as a tip, more than the agreed upon thirty.

Austin (as **Leon**): That's right.

Keith (as **Jackie**): So, 240 total. And I'll give you this. You look like maybe a bettin' man. [**Austin** laughs] 4 p.m. race. Cinnamon Crisco. It's a sure thing, trust me.

Austin (as **Leon**): Jacob Jackie. This is Cinnamon Crisco. [**Austin** chuckles] It's sick.

Keith (as **Jackie**): Yeah, and, I have— it's a sure thing. Trust me. [**Ali** laughs]

Austin (as **Leon**): Jacob. Jackie.

Keith (as **Jackie**): Yeah. [**Art** laughs]

Austin (as **Leon**): I'm petting Cinnamon Crisco.

Keith (as **Jackie**): [annoyed and angry] Why do you know? Did Judy fuckin' tell you what horse this was? That is—

Austin (as **Leon**): It's on my—

Keith (as **Jackie**): Oh my god.

Austin (as **Leon**): You can't— this, what? Of course Judy told me the name of the horse! I gotta talk to the horse, make sure it's okay. Cinnamon Crisco, how you doing? [**Austin** imitates horse] See? See? See?

Keith (as **Jackie**): If you wanted to make sure it was okay, [shouting, increasing in volume] you wouldn't have brought it onto a boat!

Austin (as **Leon**): Most horses like boats. In my experience. In my experiences.

Keith (as **Jackie**): Ugh.

Austin (as **Leon**): Most horses like boats.

Keith: I grab a ten out of the guy's hand, and I take the horse and leave.

Austin (as **Leon**): Hey! Cinnamon Crisco, you let me know how you feel. [**Austin** imitates melancholy horse]

Austin: You resolved that scene?

Keith: Yeah.

Austin: Was that a positive or a negative scene?

Keith: Negative scene.

Austin: [laughs] Grab yourself a die and give it to someone. I'm gonna add the name Leon Laramie...

Art: If anyone's missed it, I've sent a paragraph about horses getting seasick into the Bluff City chat.

Austin: Oh no.

Art: They do.

Austin: Do they? That's a shame.

Art: But they can't vomit.

Austin: [noise of alarmed disgust] That's all. I'm good. Ooh, that sucks. Alright, well.

Keith: Yeah, that does suck.

Austin: Who are you giving your negative die to?

Keith: I gave it to Judy.

Austin: [amused] Okay.

Ali: Thank you. Thank you. [**Jack** chuckles]

Austin: Alright. Well, that leaves half of the dice in the middle of the pool, which according to the rules that I'm looking at, which I absolutely remembered and didn't forget until it was too late, means that we're out of Act One. [reading] "When only half the dice remain in the central pile, Act One ends. When the dice are half gone, the game is just about half over. If you've got a solid setup and have pushed hard by this point, you will have a hell of a mess underway." I think that's fair to say.

Jack: Mm-hmm!

Austin: The Tilt. [reading] "At the end of Act One, roll the dice in front of you. Do some dice math." So, that's all of us. Select the dice that are in front of you. Right click it, hit Multisided, and hit Random Side. I can also just go around and do this if we need to, but.

Ali: I did mine.

Austin: Okay.

Keith: Okay.

Art: I don't—

Austin: Just waiting on Jack.

Art: I don't think mine worked. Or—

Austin: Yeah, they did. It says it in the chat.

Jack: I can't right click on my dice.

Art: Oh, two of mine came up exactly as they were.

Austin: Weird. Alright, I got it, Jack. Boop! There you go. If— alright, so here we go. We've rolled the dice. Do the math. [reading] "Roll them all, and add all the black dice together and all the white dice together, and then subtract the higher from the lower. For example, if you have one black and one white die, and roll 6 and 4 respectively, that's 2 black. If you had one black and three white dice, and you rolled a total of 1 and 18 respectively, that's 17 white. If you have no dice, your total is zero." [chuckles] So, let's go around the table real quick and see...what we're looking for is the highest number of either color. Because the highest number— "the highest white total and the player with the highest black total each get to choose Tilt Elements." I have three black and am not going to choose a Tilt Element. Jack?

Jack: I have 4 black, and I am not gonna choose a Tilt Element.

Austin: Art?

Art: I have 2 white, and I haven't looked, but right now I'm the highest white number.

Austin: Which is 4, right?

Art: 2. 2 white.

Austin: Oh, sorry, 2. 2 white. Yeah, I didn't do the math at all. [chuckles] I was just like, "Let me look at the highest one!" which is not how it works. So, 2 white. Ali, you just do the math. So, you have...

Ali: No, I know, I have 7. I'm just trying to find the list.

Austin: You don't have 7. You have 1.

Ali: Oh, 'cause it's my— okay, right.

Austin: Yeah, it's 7 minus 6 is 1 white.

Ali: Right, okay.

Austin: And then...

Keith: Uh, I have 3 black.

Austin: Uh, alright. So, actually, Jack, you do...Jack and Art have the highest.

Keith: [amused] 4 and 2.

Austin: 4 and 2. Uh, Art technically has the...no, I guess that's right, yeah. Jack has 4 black. Art has 2 white. Right?

Art: Yeah.

Austin: Alright. So. Y'all...then we roll the dice in the middle of the Tilt pile, just to reroll them here. Random sides. Boom, done. Then—

Art: Wait, that's— you only rolled one.

Austin: Huh?

Art: The records—

Austin: No, that rolled all of them, for sure. Because like this top one was a 1.

Art: Okay. Roll20, only doing okay.

Austin: Yeah. Not doing great. "Roll the unused dice in the central pile." Don't mix these with the dice you've already earned. Then, the two of you, Jack and Art, will consult the Tilt Table, which is in the handout section. "Use the results of the roll to pick Elements from the Tilt list, as during the setup, with each high-scoring player choosing a general and specific Element. This is a good time to ask for input from the other players, who might have really good ideas. It's also a good time to privilege your own character's big finish. Pick Tilt Elements you're excited about and will have the potential to take the game in an intriguing direction. You are injecting trouble, so don't be shy. Write new Details on their own index cards and put them in the center of the table." There's an extra one down at the bottom instead of at the center, 'cause that's where our dice go. Uh, da da da. "These are fair game for anybody and are not Relationship specific. Chances are that everyone will know right where they belong." So, if you open up the Tilt Table here.

Art: The Tilt Table might be...we have The Tilt, which is just like a description?

Austin: Oh, you're right. Sorry.

Keith: Yeah, you've gotta unlock it. It's good.

Austin: Yeah, I have to unlock it. I forgot that I had to do this for people. All players. There's Tilt table one. There is Tilt table two. So, you're assigning stuff exactly the same way as before, where you're using those central die. I would just drag them like northward, up towards this top set of dice, you know what I mean? That way you've marked that you're spending them. And you're each gonna choose a general thing: mayhem, tragedy, innocence, guilt, paranoia, or failure. And then a specific thing from inside. Our dice available are: black— I guess it doesn't matter. Color doesn't matter. We have...let me see if I can do these quickly and...we have three 2s available. We have...two 6s available. We have...two 3s available. We have a 4 and two 5s.

Keith: Not a bad spread.

Jack: Hmm.

Austin: It's an alright spread. No 1s. So, no mayhem.

Keith: No 1s.

Austin: I had an idea for a thing, if people are still trying to figure it out. But I don't— I didn't look to see if it fits in anywhere.

Jack: I'd hear it.

Austin: The thing that I have is like...so, one of the things that we have that is an unfilled thing is we have this luxury penthouse. That is, we know the Crow's Nest part of it is like a luxury hangout spot for the best and most famous and most rich people in Bluff City to come hang out. But we also know that there is the attached like actual residence penthouse. And my thought was someone could come to stay in it.

[1:15:07]

Keith: Mmm.

Austin: Originally I was like, that could be our mom, Carly? But it could be our dad. It could be a third person entirely. It could be someone from the Verandanza family. It could be the— [chuckles] It could be the...who knows. Like, someone else important. The owner of the horse.

[someone snorts] But like, filling that penthouse would be good. Though also, maybe that penthouse just gets filled with a horse soon enough. Who knows.

Jack: What's to say it can't be both?

Austin: Right, yeah.

Jack: Someone arrives at the penthouse *and* penthouse is good horse storage zone.

Austin: Yeah.

Jack: That could be... [clicks tongue thoughtfully] Let me just check. It can't be "A stranger arrives to settle a score," 'cause we don't have a 1.

Austin: Right. Are either of you leaning in a category, so I can just read those off?

Art: I have a very strong pull to one of the mayhem results.

Austin: We can't use mayhem.

Jack: We can't do mayhem.

Keith: Can't do mayhem.

Art: Oh, you need a 1 to start it?

Austin: Yeah, it's a—

Keith: Yeah.

Jack: Yeah, to unlock the category.

Austin: It's— yeah. It's a 1. Yeah.

Art: Oh, I thought you just needed— oh, shit.

Austin: Mm-hmm.

Jack: What were you thinking of, Art? 'Cause we—

Art: We are dying for "A dangerous animal gets loose."

Jack: [overlapping] Oh my god, that's the Tilt from the last game. [chuckles]

Austin: [overlapping] No. We did it already. We literally did that Tilt in the first game.

Jack: That's Rupert the bird getting loose in Bowling Alley.

Austin: Mm-hmm.

Art: Horses are way more dangerous than birds.

Austin: Not this bird.

Jack: Not this bird.

Austin: You should go listen to that.

Keith: The whole time!

Austin: You need to go listen to the—

Art: I have listened to that whole episode.

Keith: Birds are like...like, ancient predators. Horses are just big.

Austin: Yeah, this horse is nice. This horse is sick, also. [chuckles]

Jack: Oh!

Keith: Yeah. This horse is not sick. 20 minutes off of the boat, and this horse'll be fine.

Austin: That horse is sick. That horse is sick. That horse is sick! The other horses weren't sick.

Keith: Not everybody gets seasick!

Jack: We could—

Austin: I've established— I've established that that horse is sick. Ali established the horse was sick, I followed through, that horse is sick. [**Jack** chuckles]

Ali: Thank you.

Jack: We could do 3, 2, and have someone from Blough City show up. Whether or not that's our father or our mother or somebody.

Austin: That's a neighbor. Yeah.

Jack: We know that the Blough City is the—

Austin: You each get one, just to be clear. You're each picking a Tilt Element.

Jack: Oh, shit! Oh, shit.

Austin: Yes.

Jack: Okay. Yeah, I'll pick 3, 2. And, yeah.

Art: Wait, um...is there a...

Jack: Oh. Art, did you have a...

Art: I was wondering if there was a better way to...nah, that's good. Also, I'd like to say that up until just now, I thought 4 was Cult. [**Jack** and **Ali** laugh]

Austin: No, Guilt.

Art: And I was like, "These are all weird cult things."

Austin: [laughs] "Someone panics," you know.

Keith: "Greed leads to killing."

Austin: Yeah.

Keith: "A showdown." Actually, they do work for cult.

Austin: [chuckles] See? Yeah. I think that these— "Betrayed by friends." [chuckles] "Somebody develops a conscience."

Keith: "A visit from the authorities"!

Austin: Yeah, this is great for cults! [**Keith** laughs] Go as wild as you want, here.

Art: Everything but a 1 I have access to at least two of.

Jack: Yeah.

Art: Oh, I only have one 4. I will take 6 and 2.

Austin: Okay. So, “Failure: Something precious is on fire.” [**Austin** and **Jack** chuckle] [**Ali** makes dismayed sound]

Keith: Oh no, Cinnamon Crisco was sicker than we thought!

Austin: Leave those— oh, yeah, I guess pull ‘em down there for now. That’s fine.

Jack: Yeah, I’m just taking my 4 and 2 and then Art’s...6.

Austin: And then it is...

Art: I got this one.

Austin: What was it? It’s...“something precious is on fire.”

Art: Not the horse.

Austin: Not the horse— well, we’ll find out, won’t we? And I’m moving these all back up where they were.

Art: I hope it’s not the horse.

Austin: We’ll find out, won’t we?

Art: It was using the secret, Austin.

Keith: That horse could be on fire and the plan still works out. [**Jack** chuckles]

Austin: Yeah, that’s kinda sad, actually.

Keith: It is sad, but, you know.

Jack: Yeah. We’re absolutely exploiting this horse.

Austin: Alright. It’s my scene. Alright. To start off Act Two, I think...it is... [sighs] So, no one’s done the bit where they’ve convinced me. Wait, did you— Herc, did you introduce the idea of me selling my houses? No one’s actually told me that yet, right?

Keith: No, you have not heard that. Herc has introduced it to both Carly and Jackie.

Austin: Right. Do I get a third scene this round? Or, this go around? I must, right? Or, a fourth. This is my third now. So, it's: one, two, three, four, five, six, seven, eight, nine, ten. So, yeah. Right? I'll get one more go around?

Keith: Yeah.

Austin: Alright. I would like to resolve a scene. Anyone have an idea for Nash Nebraska?

Ali: [thinking] Mmm...

Art: [laughing] You want to go to the bank and get a home equity line of credit?

Austin: No, I have a good scene for that in mind. That I'm ready to establish, but I need someone to convince me to do it. Do you know what I mean?

Jack: Mmm.

Austin: I don't want to jump the...like, my final scene in this act should definitely be me deciding whether or not to do that.

Jack: Oh, damn. I've got an idea.

Austin: Okay, what's up?

Jack: What if Mum calls you?

Austin: That's good. Do you want to be my mom?

Jack: Yeah.

Austin: Alright. So, I'm in my—

Jack: I think your phone r— oh, you're—

Austin: It's my office phone, yeah.

Jack: You want to resolve it.

Austin: I do want to resolve it.

Jack: Okay, yeah. So, it's very late. You're working very late.

Austin: Yeah.

Jack: And, uh...

Austin: But I just wanna—

Jack: Tell me about your office.

Austin: Yeah, can I paint my office? It's wood and gold.

Jack: Damn.

Austin: That's the office, right? It's like a...a light wood? What are some good light woods?

Keith: Light in terms of weight or in terms of color?

Austin: In terms of color. It's like an...

Keith: Spruce?

Austin: I don't think it's as light as like a pine, but I'm looking at like an oak right now.

Keith: Walnut has a nice grain. A light grain.

Austin: Walnut's great. I love walnut. Walnut has a great grain. Let's do walnut, then. Walnut wood. Mmm, that's like a dark one. But like a lighter walnut is what I'm looking for. Uh. Anyway. [chuckles]

Art: Like a cherry?

Austin: Ah, cherry's too red.

Art: Mmm.

Austin: We're not doing this. It's a nice light wood, walnut. Not all the way to like, you know, white, but it's, you know, it has some brown in there, some tan. Gold. A number of diplomas on the wall. For a variety of things, [chuckles] that are like...it's two things that I think you note. One is the variety of things. So it's like, you know, a business degree, like an MBA or something. But then also a degree in religion, [someone chuckles] and also a degree in like theology—

Keith: Ha!

Austin: And a degree in like...agriculture. Like, agricultural technologies. And then like some trophies for basketball, but like, you know, he's tall. And he probably played center. Like, you

know, high school and college basketball. A...some photos of fishing with the family. I will say, all of the photos of the parents are obscured in some way. You see like, you know, bodies, but it's a closeup of like the two kids. Or, I guess, it wouldn't be the two kids, 'cause we're so different in age. But I guess it would be me in my twenties while you were a little kid, Carly.

Jack: Yeah.

Austin: You know.

Jack: Like, being held by a figure whose face is out of...

Austin: Yeah, exactly. And me like— it's you being held as basically a child, as a baby. And me literally holding a fish [laughing] in front of your face as a baby. [**Jack** laughs] "I caught this." And then a lot of books. And then like a gold face plated desk nameplate that says Nash Nebraska. Um, Nashton Nebraska is actually what it says. That's a name. And then like a typewriter on the desk. A bunch of papers in the outbox, nothing in the inbox. And yeah, and a phone. That's ringing. And I pick it up.

Jack: On the other end of the phone is dead silence for a full ten seconds. And in the background you can hear the sound of somebody lighting a cigarette. And then a voice says:

Jack (as mother): [cold, stilted voice throughout dialogue] Hello, son.

Austin (as **Nash**): [uncertain, slightly nervous] Hey, ma. So good to hear from you.

Jack (as mother): You sound well.

Austin (as **Nash**): Yeah, busy, busy, busy. But good, you know? The hotel, the casino, it's uh. Phew, one more day. A long night tonight, and then tomorrow, you know, kick things off.

Jack (as mother): Yes, well, because of the time difference, you might say that uh, it has already opened from my perspective.

Austin (as **Nash**): Yeah. Good. Good, I'm gl— well, I'm glad to hear it opened, you know? One thing less to worry about.

Jack (as mother): Don't you want to know how it went, son?

Austin (as **Nash**): Oh, you know me. I always like unpredictability, so, um. I mean, the fact that you're calling kind of says it all.

Jack (as mother): Ha. I'm actually calling about an opportunity, Nash.

Austin (as Nash): Oh, an opportunity? Well, uh.

Austin: I pivot in my chair and pull a legal pad out from a drawer. There's like a...not even a drawer, but there's like a cubby in part of my desk that's just filled with legal pads. [chuckles] I just grab one and then grab a pen from a matching cubby on the right hand side and put it down and begin to write.

Jack (as mother): [sighs] As you may know, it has been a period of years since your father and I last spoke.

Austin (as Nash): Uh, yeah.

Jack (as mother): Have you spoken to him?

Austin (as Nash): Spoke is a strong word. Um. I saw him, last year. Real brief. Uh, we didn't really have words, so much.

Jack (as mother): Hmm. Yes, well. It has come to my attention that an opportunity has arisen by which I might gain...shall we say, a controlling interest in his enterprise.

Austin (as Nash): Yeah, Ma, of course. Yeah, that sounds. [exhales] Yeah. Uh, good opportunity.

Jack (as mother): A seat on the board.

Austin (as Nash): Uh huh.

Jack (as mother): You wouldn't tell him, would you?

Austin (as Nash): [sighs] Tell him what? No. We don't talk. Wouldn't have the opportunity.

Jack (as mother): Excellent. Do you want in?

Austin (as Nash): Ah...I mean, is it a situation where really I need to be in? Or is this a situation where really it's more like you need me to— or you would like me— uh, you would appreciate it if I helped in some way? It doesn't sound like I'd be...I mean, this seems like a thing you're really interested in. I'm not trying to be on any sort of board, right now. I'm so— my hands are full. You know?

Jack (as mother): I don't—

Austin (as **Nash**): But if you're saying you need help, i mean, of course. Anything for you, Ma.

Jack (as mother): [pause] Have I ever told you how proud I am of you?

Austin (as **Nash**): [pause] Yeah. Yeah.

Austin: And I look at all of the degrees.

Austin (as **Nash**): Yeah, you tell me a lot.

Jack (as mother): And, because of the exchange rate between, uh, heh, your city and mine, a substantial investment from you would, uh, be returned tenfold on my end of the line.

Austin (as **Nash**): A substantial investment. What are we...we're talkin' a substantial investment.

Jack (as mother): Yes, son.

Austin (as **Nash**): Like a...like what Dad makes in a year. Something like that number?

Jack (as mother): I don't think I need to be vulgar enough to tell you a number, son.

Austin (as **Nash**): [chuckles to self briefly] That's what the degrees are for. Right. Um...yeah. Yeah. I'll, uh...you know what? It's great timing actually. Because I have this opportunity right now, so. This helps me. This actually helps *me*. This actually...this is perfect, Ma. This is...you know what, I needed a little bit of a...I needed...this is perfect. Thank you so much. Uh, Carly sends her love, by the way. We—

Jack (as mother): Does she.

Austin (as **Nash**): You would be really proud! We, uh, we're working together on a thing. You know, put everything else aside, family first. So.

Jack (as mother): Nash.

Austin (as **Nash**): Yeah?

Jack (as mother): [severely, heavily enunciated] Don't let her fuck it up.

Austin (as **Nash**): Of course not. Listen, she...she's a hustler. I know she has a reputation for, you know, mistakes. But...I wouldn't have this opportunity if she didn't put it in front of me.

Jack (as mother): [wary] Hmm.

Austin (as **Nash**): You'll see! You'll see. Trust me on this.

Jack (as mother): Yes. Well, I think a thunderstorm is coming. I'd better go before the line gets all, uh...you know?

Austin (as **Nash**): Yeah, I wouldn't want that. At all.

Jack (as mother): You stay safe, Nash.

Austin (as **Nash**): Thanks, Mom.

Austin: Click. And, I think, looks up at one of my...degrees. Looks up at the theology degree and pulls it off the wall. [**Jack** chuckles] And behind the degree is a safe. And opens the safe. And then, as I'm taking stuff out of the safe and putting it down on my desk—you know, this is like bonds and stocks and stuff—I hear, looking out from my office to the casino floor, a ding. As one of the elevators, in the middle of the night, arrives on this floor, and someone walks out. Their face obscured the way that all presumably Blough City residents have been in this movie so far, in this game so far. And I think we just get a— we don't get a shot of their face, we get a shot of Nash's face, and Nash looks very worried with what he sees. And I am gonna take a negative die. So, yeah. That's my scene. [groans]

["Hard Luck" plays]