

## Bluff City 01: A Bowling Alley, A Boxer, and A Bird Pt. 1

Episode Start

[*A Bowling Alley, A Boxer, And A Bird* begins to play...]

AUSTIN (as Millennium Black): Welcome to Bluff City. Flickering neon reflecting off the waves. Slot machine ring. Boardwalk hustle. Booming laughs from a corner spot. Bluff City, home of the lucky-- and their poor families too. A revving engine. The sounding of a harbour bell. A familiar wind. A gunshot 'round the way. The din of a casino floor. A bad plan misheard. America's favourite fling: Bluff City.

The light of a cigarette. The shape of a body or two. The red and blues of a patrol car. And money, *maaaan*, money. They say there's a thousand highways you could take to reach this town, but there ain't no train to Bluff City. One of them towns where there's a tale behind every hand of cards, a lie for every truth, a side-gig for every payday. How do you start a story like Bluff City's? Like this, man: With a bowling alley... a boxer... and a bird.

[*A Bowling Alley, A Boxer, And A Bird* ends]

AUSTIN: Welcome to Friends at The Table, an actual play podcast focused on critical worldbuilding, smart characterization, and fun interaction between good friends. I am your host Austin Walker, joining me today: Sylvia<sup>1</sup> Clare

SYLVIA: Hi! I'm Sylvia Clare, you can find me on twitter @captaintrash, *and* very recently I have joined the team over at videogamechoochoo.com, where I am a video producer so hopefully I will have something up by time this episode goes live.

AUSTIN: Nice!

SYLVIA [laughing nervously]: If not, stay tuned!

AUSTIN [laughing]: Janine Hawkins

JANINE: I'm Janine Hawkins, I'm @bleatingheart on twitter, and I am a freelance writer-- I do stuff for Polygon and Waypoint and various outlets.

AUSTIN: Andrew Lee Swan

DRE: Hey! You can find me on twitter @swandre3000

AUSTIN: And Jack de Quidt

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<sup>1</sup> The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

JACK: Hi! You can find me on twitter @notquitereal or buy any of the music featured on the show, including the music for this episode, and notquitereal.bandcamp.com

AUSTIN: Hey Jack, what's that sound like?

JACK: Oohhh. I sat down, uh, I played forty five minutes of piano. I played forty five minutes of blues earlier, so *maybe* something like that?

DRE: [Laughs in background]

AUSTIN: O-K, that's good... Ah, who knows because we haven't played this game yet at all. This is our first game of Bluff City. First and foremost I just want to shout out our patrons, our Patreons, over at [patreon.com/friends\\_table](https://patreon.com/friends_table) or [friendsatthetable.cash](https://friendsatthetable.cash), who are supporting this, and who are making this possible. This was one of our early stretch goals, this was a big deal for us. We really wanted to do this game. So thank you so much for letting that, making that possible because we are super stoked to play it!

This is the first episode of Bluff City. If you are hearing this and it's a surprise because, I don't know, we didn't pitch it well enough? Bluff City is kind of a bonus campaign that is going to slowly bring together a vision of a fictional Mid-Atlantic city, based on Atlantic City, that we will see from different perspective.

So today we are going to be playing Fiasco by Jason Morningstar, but that doesn't mean that we are just going to be playing a bunch of Fiasco games. We will play games where we can play wrestlers, and detectives, and supernatural teenagers, and all sorts of other stuff all taking place in the same setting and slowly getting an idea of what this place is like for different types of people. And kind of everything that is going at high noon, to what is going on in the middle of the night. And that's kind of, that's kind of the quick pitch. We decided to start playing, start by playing Fiasco because it's a game I like a lot and have never played at Friends at The Table, and it's a game that lends itself well to the sort of dark comedy I see as sort of key to this setting in general.

Fiasco is a game by Jason Morningstar again, and it is pretty clearly influenced by films like people like the Coen brothers, um, you know stuff like, *Fargo* obviously, *Burn After Reading*. Movies like *A Simple Plan*, which is *not* a Coen brothers movie, I just think it is every time I think about it. All sorts of other stuff like that that. I kind of think of it-- crime capers in which everyday people get in over their heads, and then things kind of fall apart, right? I wouldn't even say, maybe, movies like *The Nice Guys* fit in to this--

JACK: Mhm

AUSTIN: Uh, is that fair to say, Jack? I guess you haven't played Fiasco yet.

JACK: I think it's like, I think they fit into that thing of someone going "Oh NO. Oh DEAR!"

AUSTIN [laughing]: Yes. So yeah, Shane Black movies--neo-noir in general, can definitely fit in this. Especially the sort of neo-noir that is about dark comedy, things falling apart *just* so. But, Fiasco is by default kind of settingless and instead of kind of having like of kind having like a setting for Fiasco, you play by choosing a playbook or a playset and then rolling some dice at the top to build out your characters, and their relationships to each other ,and the details of those relationships. For this game we are using a hack of a thing called Double-Down which is made by... Apparently made by UKroleplayers.com, which [laughing] when I look at the name explains why one of the, one of the details refers to the boot of a car.

DRE: [Laughs in background]

JACK [wisely]: Yeah, that's the bit of the car where we put all our shoes.

AUSTIN: Ok, I see, gotcha.

JACK: Thats-- Yeah, its also at the back.

AUSTIN: So It based on Atlantic City, or it based on a British person's *idea* of Atlantic City via movies, *none of which take place in Atlantic City* now that I that I look at them, which... is... *telling* in retrospect. It gets you *most* of the way there. We are also using ,mmmm, a couple of details another playset called, what is called, I thought I wrote it down. Oh, "Bad Habits" by Nick Wedig, who is anther person who designs playsets for Fiasco.

So, to start this game we have five players, and we have no idea what our characters are. And on our table for people who are look, or for people you *can't* see, because you're listening and not watching. Um, and to be *clear*, there is no way to watch this, we don't have like a patreon tier where you could be watching us do Fiasco live just to be 100% clear. We are looking at five index cards, five name plates, and twenty dice. Ten white dice, ten black dice. To start off, we roll those dice, and I want to shout out also the people over on Roll20 forms for figuring out how the fuc to do this dice roll because it's not really a traditional dice roll, where I'm trying to like, add up a bunch of dice? I just kind of need a bunch of numbers. So I am going to select all these dice, I'm going to right click them, and then I am going to hit random side. Boom. I just rolled a billion dice.

Okay, so, who grew up in the smallest town?

SYLVIA: Probably not me.

AUSTIN: Probably not me.

DRE: Probably... not me?

JACK: I might be me? I grew up in a village? I'm often cheating because, you know.

AUSTIN: Okay, yeah.

JANINE: Yeah, I don't understand how to compare town sizes?

AUSTIN: Population! It's just population I think

JANINE: I don't know the population of my town

AUSTIN: Your town is pretty big all said, Janine.

SYLVIA: Mine's a little under 100,000, its like 80k I think?

AUSTIN: I would bet your town Janine, is like a little higher than that.

DRE: Um, the Louisville metro is 1.2 million.

AUSTIN: Jesus Christ. *Okay.*

JANINE [in background]: Hang on I'll google this.

DRE: Yeah, we are a bigger city than people think!

AUSTIN: Okay, my town is *much* smaller than that. I guess if I count the Atlantic City metro area than it's a little bit bigger, um.

JACK [soft laughter]: I just looked up my population.

AUSTIN: What is it?

JANINE: Uh huh?

JACK [wheezes]: What's yours again Dre?

DRE: Uhhh, 1.2 million for the metro area.

JACK: Mine is 2284!

[Everyone laughs, especially Sylvia]

AUSTIN: Okay, it's you.

JANINE: Okay, well.

AUSTIN: That's kind of what I thought.

JACK: England's different.

AUSTIN: It is, it is.

[Dre laughs in background]

AUSTIN: That's just your village, right? You're from an area, right? That would be, if you counted the nearby city, it would count as more, right?

JACK: Right, but the nearest city is like 45 minutes away.

AUSTIN: Oh, okay. That doesn't count. Sure.

JACK: So it's not really nearby.

AUSTIN: So, [huff of laughter] Jack, I'm just going to read from the book. We've chosen a playset, we've rolled a bunch of dice into a central pile. Now, it is your job to, pick one--- to look over the playlist, which you should have in front of you and then, um, again I am just going to read right from the book. You do this by looking over the playlist, *the playset list*, and grabbing a die from the central pile, with a number that matches an element you are interested in. If it's for a general category like "Location - out by the interstate" write it on a new index card. If it's filling in a specific element for general category already on the table like "Location- out by the interstate, the Quick Pick" then add that to the card to finish it.

Leave a dice that you allocate on top of it's card just to keep everything organized. Since there will be one relationship between each pair of players, you can simplify the set up by starting with two index cards per player, and writing relationship on top of one of them. We are just doing one index card but it says relationship already basically.

So, uh, Jack. If you take a look at all these dice in the middle, you can then decide when looking at the playset what element you are most interested in of the top. And that's the broad one right? That's like "Relationships - Work".

JACK: [Makes noise of agreement]

AUSTIN: Work would be what you have here. Or family, or crime, or romance, or friendship, or sports. You know, the six relationship types!

JACK: [Laughs]

AUSTIN: Work, family, crime, romance, friendship, sports!

JACK: You know, it's, yeah! I'm going to pick, uh, I'm going to take a two and choose family.

AUSTIN: Okay. With, uh... do you-- I guess you don't pick it with who yet, right? That's the next step? Hmmm, I guess it doesn't explicitly say what the order is here. It just says everybody's going to *need* a relationship between the person to their left and the person to their right. So, Jack that means you are going to have a relationship with me and a relationship with Sylvia. Um, so, write down what that two represents on your sheet. You should have access to text tool--"

JACK: Oh, I see.

AUSTIN: --To just write on top of the thing.

JACK: Yeah, okay.

AUSTIN: Next, I think we either go clockwise or counter-clockwise. Let's just go clockwise. So Sylvia, you pick a die, that you uh, that relates to a general category you are interested in.

SYLVIA: Alright, um...

AUSTIN: While the players are...for people listening at home, while we are going over this stuff I am just going go over the broad ones. So again, relationships, which we already went over. There are also needs. Ah, needs: "to get rich", "to get out", "to hide", "to get even", "to get respect", or "to get answers". And then there are locations "sports" again. "Strip", like the central strip of a city, "The outskirts", "boardwalk", uh "a casino", which we will have to name, and "residential". Objects: "lucky objects", "information", "transportation", "weapons", "odd valuables"

SYLVIA: So, I've picked work.

AUSTIN: Okay

SYLVIA: As uh, one I'm interesting in.

AUSTIN: So you are going to have a work relationship with either Jack or Janine.

SYLVIA: Yeah.

AUSTIN: Janine, your turn.

JANINE: Mmm. Just to be clear, we can pick from any category right now?

AUSTIN [overlapping]: Any category.

JANINE: Or focusing on relationships?

AUSTIN: Any category.

JANINE: Okay.

AUSTIN: So if you want a sports thing, or you want like a boardwalk location

JANINE: I never want a sports thing in my entire life.

AUSTIN: Okay.

DRE: [chuckles]

JANINE: Um, I want.... The... I'm gonna get this five.

AUSTIN [amused]: Uh huh?

JANINE: And then I want the... sour toe.

AUSTIN: Oh no see, you can only do odd objects right no, you can't do sour toe. You're picking we're picking

JANINE: Wait, What?

AUSTIN: You're picking the broad categories.

JANINE: Oh, Okay, okay okay

AUSTIN [overlapping]: So in this case you would pick, uh, yeah... odd.

JANINE: Yeah, I'm still picking odd objects

AUSTIN: Okay, The reason I bring that ups is you might, that you might not have the number you need to get the sour toe.

JANINE: Yaaaah.

AUSTIN: In fact you won't, there are no other fives on the table.

JANINE: Well, shit. Well it's still a good category, c'mon.

JACK: [laughs]

DRE: Also because there is no fives left, no one can pick the "Friendship" relationship. [laughs]

AUSTIN [laughing]: Oh, True!

JANINE: [Exasperated sound]

DRE: I think I'm going to take a.... one and give myself a work relationship

AUSTIN: O-kay, so two work relationships on the table. Interesting...

JANINE: Also do I need an extra cue card to write odd objects on?

AUSTIN: No, no. So that will be one of the detail, um so, you basically end up with relationships and then details about the relationships, so no character has their own details, every detail is about a relationship. And we are going to do this until we are... out of dice basically? But also we have to make sure there is a relationship between each pair of neighbouring tails... details? *Neighbouring players*. And then a detail to each relationship at least. And then at least one need, one location, and one object. The last remaining die is wild. So actually the sour toe could come up, if you get the last die then you could get the sour toe.

JANINE: Hmm.

JACK: [Chuckles]

AUSTIN: Ah, it's *my* turn. [thinking sound] I'm going to go, I'm going to firm up this relationship with Jack. Or I'm going to like to give it a detail. Jack you and I aaaare-- I'm going to take one of these sixes--- and say that we are family, but we are unrelated, but still family. So we have a *Fast and the Furious* style--

JACK [Overlapping]: Ooooh.

AUSTIN: ---situation going on.

JACK [Overlapping]: Yeah.

JACK: Uh, where did you take that from?

AUSTIN: The middle of the pile? It's the number six under family, under relationships.

JACK: Oh, so you can take another one of those because the first category has already been--

AUSTIN: Yes, once you already--



JACK [Overlapping]: Ah, I see. Cool.

AUSTIN: once you already, yes. So *you* set up what that family relationship was...ah, or I guess that is not necessarily true, maybe I can *add*... I am going to actually reread the rules... oh. Yes it is. You can, you can pick something for somebody else too. that 's the other thing here, is that you don't have to just pick for your own index cards.

JACK: Oh dang!

SYLVIA: *Ooh*. So if someone gets that wildcard and really wants Janine to get the sour toe---

[Soft laughter]

AUSTIN: A thing we are *not* defining right now, [laughs], um...

JACK: Look, sometimes you have a toe, and sometimes it's goes bad.

[Sylvia laughing in the background]

AUSTIN [Skeptically]: I guess?? Does it then [rising intonation] get *good* afterwards? Is it basically? [trails off]

JACK [firmly]: No. No redemption for the toe.

AUSTIN: Okay... okay. Well, Jack, you and now are... are unrelated but family

JACK: Mhm. Okay.

AUSTIN [typing, talking to himself]: Jack... there we go.

JACK: Now, I'm going to pick... hmmm. To... get rich

AUSTIN: As a need. Good one.

JACK: Yeah.

AUSTIN: So that, are you...Which relationship are you assigning it to?

JACK: That's you and me.

AUSTIN: Okay.

SYLVIA: Oh boy.

AUSTIN: *Okay.*

JACK: Should I write that down under... under relationships?

AUSTIN: Under, in fact what I'm going to do *is*, I'm going to make --- you see it in a second, I'm going to make a thing that's between us, and you can make it there. You see know what I mean? Cool.

SYLVIA: Ahhh...I think for mine I'm going to take this two to define the work relationship I have with... I'll go with Jack with this one too, just because I think, I like this--

JACK [overlapping]: Hi!

SYLVIA: I like the idea of, sorry this we are two mechanics at a garage and i like, the... god. We are making Fast and Furious,I just realised. Shit.

[Everyone laughs]

SYLVIA: I don't even *watch* those movies! [sucks air between teeth] Hahhhh. Anyway, yeah, I'm going to pick that one, mechanics at a garage.

AUSTIN: Okay

JANINE: I can't.. I was going to pick that, but I can't be mad because it's still in there and it's still good.

AUSTIN: Uhuh! And there is nothing that says you also can't work at that garage right? Like==

JANINE: Yeah, I'm just saying--

AUSTIN: We kind of get to finesse this stuff once we're done with it. Um.Cool, Janine?

JANINE: Uhhhh, hm. How about a location? We don't have... one of those yet.

AUSTIN: True.

JANINE: Uuuuuuuuuuhh. [muttering] outskirts...strip.... sports.... I'm just going to grab one of this randomly, and see what's happens.

AUSTIN: Okay!

JANINE: I grabbed three: That is the outskirts, yeah

AUSTIN: Okay, yeah! That sounds good.

JANINE: That actually fits in well still

AUSTIN: Awesome.... Dre?

DRE: Sooo, if I, since I have a work die, I can then take another take another die to set up a relationship between Janine and I?

AUSTIN: Yep. Or you and me, either one.

DRE: Okay. Janine, how do you feel about being in federal law enforcement together? [breaks into laughter]

JANINE [aphrenesively]: Uh huh?

DRE: Okay, alright. So Janine and I are federal law enforcement.

AUSTIN: Aw, fuck. Great. Love to have the cops on us already.

DRE [laughing]: Listen--

AUSTIN: Uh huh?

DRE: Sylvia said we are making Fast and Furious.

JACK: *You're* not family. You're not--

AUSTIN: You're *not* family. [trailing off] It's true.

SYLVIA: Personally, *I'm* making *Torque*.

AUSTIN: Oh, *okay*, yeah. Great.

DRE: I just want Jack to call me the buster, one time...while we're playing this.

AUSTIN [laughing]: Great. Ah, I should take another dice shouldn't I? Fuck, okay, ahhhh [sucks air through teeth]. We have so many sixes. We rolled *so many* sixes!

SYLVIA: This is like..... The opposite of normal for us.

AUSTIN: It *is*. Um

JANINE: I was going to say. *Of course*, the time that doesn't matter.

AUSTIN: I'm going to take... Some... Dre and I still need a relationship. What do we have? We have four... we have one, four, three, and six. One, four, three, six. It could be work? It could be crimes? It could be romance or it could be *sports*.

JACK [laughing]: Sports... ahh. [away from the mic] Sports and romance.

AUSTIN: I'm going to take a sports relationship with you

JACK: Austin, remember when I wrote in the google doc like "*Hmm*, I like the sports angle, can we see more of them" [laughing]

AUSTIN: *You did!* And here we are.... [typing audibly].. Sports. I'm just going to write in all caps. #SPORTS

SYLVIA: You one of those--

JACK [suggestively?]: You got [chuckling] one of those *sports* relationships!

DRE: Okay, please leave this one so I can both be a federal law enforcement with Janine and a full time horse racing jockey with Austin [breaks down into laughter]

AUSTIN [laughing]: Aw, fuck.

JACK: Ahhh.... That's my favorite romance novel from the 80's.

[Austin and Janine laugh]

AUSTIN: Okay... It is you Jack.

JACK [taking a breath]: Okay... hmm... see [sighs] I want the bird. But I don't know if the bird is a good-- is a useful addition to the story at this point.

[Laughter and clapping in the background]

AUSTIN: It's always-- we still have-- we need an object. We dont have an object yet. Oh, we do, we have an odd object. That's true.

JACK. Hmmm. I might give this to something else.

AUSTIN [overlapping]: That's how this goes.

JACK: We can only have one of each--

AUSTIN: ah, no--

JACK: -- It's better if--

AUSTIN: We need to have at least one, we need to have at least *one* location, one need, and one object. And I think we actually have that now, we need to--- We'll be fine, with five players its rarely, it's never an issue that you don't have enough of those things.

JACK: Fuck it, I'll go for the bird.

AUSTIN: So your just taking, is that another odd object?

JACK: I think so?

AUSTIN: Because remember you can't jump right to bird.

JACK: I thought that because Janine had unlocked--

AUSTING: You could make her, you could make the object that's between one of her relationships be the bird.

JACK: Oh I see, so we have to unlock it for ourselves.

AUSTIN: Yes

JACK: Okay, I think I'm probably going to, um... I think I'll add a location, because I think that has more potential there, Ah... Im going to add... There is no five! There is not five on the board--

AUSTIN [overlapping]: No, we are out of fives.

JACK: --For our city with a casino in it.

JANINE [overlapping]: Nope.

AUSTIN: uh huh, mmhmm, well-- yeah.... That's true.

JANINE: Lots of sixes, and lots of fours!

JACK: Yeah, I'll take a four then for the boardwalk, since a thing we know about Bluff City is it's by the sea.

AUSTIN: That is true.

JACK: And I will write that down--

AUSTIN: So that will be part of your relationship with--- uh, I guess it's a location so it could be assigned to any relationship--

JACK [overlapping]: Yeah, it could be involved with--

AUSTIN [overlapping]: But it's a detail, and details they'll have to exist to a relationship, the can't, that just be be a 'you' relationship, or a 'you' detail.

JACK: Okay, um, Do i have to assign that now?

AUSTIN: I think once you get the second bit--- And, in fact, again we can always massage, we can massage those as soon as we are done. We can massage those all the way through till the end, as long as you're not straight up trading what details you have are.

JACK: No, that makes sense.

AUSTIN: Uh, Sylvia?

SYLVIA: Hmm, thinkin' here

AUSTIN: A thing we could use is another need, for sure.

SYLVIA [overlapping]: Yeeaah.

AUSTIN: Because right now the only need on the table is for me and Jack to get rich.

SYLVIA: OH! I know, I am going to get the need "to get answers about"

AUSTIN: Cool.

AUSTIN: Ahh Janine?

JANINE: Uuum.

AUSTIN: We still need an Sylvia/Janine relationship too is the other thing

JANINE: Yeah, that's what I'm looking at.

AUSTIN: Yeah.

JANINE: Hmmm, God the friendship--

AUSTIN [overlapping]: Mmhmm

JANINE: The absence of friendship is a tough thing. Yeah, I didn't think it would actually be as--

SYLVIA: It could be crime?

JANINE: As, uh, rough as it is.

AUSTIN: Right now its crime, romance, or #SPORTS!

JANINE: I think I can maybe actually game this in an interesting way. I'm going to with sports relationship.

AUSTIN [half laughing]: I love it *so much*. You know what I love? Is I already have a sport dage so I just have to drawn this here and go #SPORTS!

[Laughter]

JACK: We should say that it's the only, *the only* text in capital letters on screen right now.

AUSTIN: Uh huh.

DRE: Um, What happens if we leave this sports relationship undefined

AUSTIN: I don't *think* we can--

SYLVIA: I think we have to define everything

AUSTIN: I think we need to fill in everything. Every relationship needs detail that's one of the rules. Our rules right now are one relationship between each pair of neighbouring players, t one detail to a relationship, at least one need, location, and one object.

DRE: Um, because I was going to take a need, but I am wondering if it's now getting down to it to where...

AUSTIN: I think we still have enough dice to where we can still fill in the relationships. Because it's the thing it is, when it comes down to it, the last two dice right now they would be details on the relationships. Like that's how it would work, you know what I mean?

DRE: Yeah I gotcha, I'm going to go ahead and take a six for myself and I am going to mark my need as "to get answers" about something.

AUSTIN [overlapping]: Okay, cool. So there two... Do we want--

JACK [overlapping]: ---Do we already have two "to get answers"?

AUSTIN: Do we want two "to get answers"?

DRE: Oh that's a good point. Okay.

AUSTIN: Like that might not be a bad thing, like for the feds and also.... Whatever sport-like--- that might be fine, it's a thing to think about.

DRE: Hmmm, uhm, what other numbers do we have left?

AUSTIN: We got--

DRE: No fives!

AUSTIN: No fives. We have "to get even" if you wanna do another need, and we have, um, we have "to hide" and we have "to get rich".

DRE: I am going to take "to hide".

AUSTIN: Okay, interesting.

DRE: "To hide" could be interesting as a federal agent.

AUSTIN: Ummm. Listen man, I need to take a weapon --

[Dre and Jack laughs]

AUSTIN: I'm taking a weapon. Um, okay. Jack... And I think It's around now that we maybe need to start thinking about, uh filling the details of *other* relationships and stuff. If you, if we, if we have leftover dice lets see. So what still needs to get filled in? We need to get-- we need to know what you're getting answers about. I guess we need details on the boardwalk actually--

JACK: Yeah, yeah--



AUSTIN: So maybe that is what we should fill in here.

JACK: Sorry Janine, what's your relationship with Sylvia?

JANINE: ...Sports

AUSTIN: #SPORTS!

JACK: Oh, it's just, I see. [laughing] It's just currently sports.

JANINE: Yeah, Yeah we got the category we don't have the... specific

JACK: Ok I'm going to fill in, fill in the boardwalk I think. Uh, lemme see where that is... right okay, the thing I'm taking from the boardwalk is... Scuba gear rental and diving instruction.

AUSTIN: Oooh, interesting. Wait does that mean that, -- who are you-- are you putting that with me or Sylvia?... Or I guess the detail belongs to one of the relationships right?

JACK [overlapping]: Oh, okay, sure! I'm putting that with-- What were you going to say Austin?

AUSTIN: No, you go. It's your-- I'm not a GM here, we're just players.

JACK: No, it just sounded like you have have a very good idea, and I don't have one.

AUSTIN: Oh, like maybe that's the sort of mechanics you are? You're scuba mechanics?

DRE: Yeah, you're *scuba* mechanics!

JACK [laughing]: What is a scuba mechanic?

AUSTIN: You know they have single person submarines?

JANINE [overlapping]: They work at the scuba garage.

JACK: Oooh! Sylvia, how do you feel about this?

SYLVIA [deadpan]: I love it.

[JACK, JANINE, AUSTIN all snicker]

JACK: Austin, [laughing] Austin do want--- Austin said to us, "Do you want to make a game set in Atlantic City?" Me: I do not expect to be [trying not to laugh] piloting a one-person submarine. Immediately.

[Laughter]

JACK: Like I got right to that!

AUSTIN: Yeah!

JACK: Um, scuba.... And diving instruction...

AUSTIN: Mhm! [laughter in background] So that's mechanics at a garage and I'll add that to this big thing here actually which will say scuba-- We have to name the place, for sure.

JACK: Sure. I mean it's one of those um, y'know, scuba garages. I'll think on a name. So if anyone wants to give me a deep sea diving hook, as a weapon.

AUSTIN: Listen, That might end up being a detail with *me* and you, for some reason. Or with... Or with Dre and I think.. Hmm, we'll see. Okay... Anyway it's Sylvia's turn.

SYLVIA [inhaling]: Yeahh. I am just looking over the stuff I gotta define real quick... um--

AUSTIN [laughing]: I tried to add an arrow [everyone breaks into laughter] to roll20. Um. and the link is broken, so it just says "Like Free Stuff? Go to [website]. Prizes, sweepstakes and more!".

SYLVIA [overlapping]: We are keeping that right?

AUSTIN: I'll just copy this other arrow and flip it.

JACK: It's amazing how our aesthetic goals for this game came through *immediately*.

[DRE laughing in the background]

SYLVIA: So we have, it's these four dices here, right?

AUSTIN: Yeah, that is it.

SYLVIA: Okay.

AUSTIN: Um--

SYLVIA: So two 4's and 1 and a 6.

AUSTIN: So let's see, We need to figure out. We need to get details for "To get answers about", we need to figure out a sports relationship between you and Janine. We need to figure out both, what Dre needs to hide, and also what his sports relationship is with me. So maybe I might have to give up this weapon to fill in one of these other details, which is fine.... In fact, I think a bunch of us are going to shuffle this stuff.

DRE [overlapping]: Yeah...

AUSTIN: We are just not-- we all have too many details and and not enough key things, *I think?* Let's see...

JANINE: Yeah. I can... I am not committed to the outskirts. I can toss that back in. [Long pause] Although, does that mean I have to-- is that like trading a turn or like? jmm.

AUSTIN: No, we will just-- you'll just change that three to something else, another detail. What's important is that we get--

JANINE [overlapping]: Uhh, what's "odd object" three?

AUSTIN: That's a good question.

SYLVIA [wistfully]: Not a sour-toe...

JANINE: Oh, it's the rare bird!

AUSTIN: Oh well see, that can be okay!

JACK [overlapping, excitedly]: Wah!

JANINE: It's all coming up rare bird!

AUSTIN [laughing]: The things we still do need-- Oh we have a location! The boardwalk!

SYLVIA: We have the boardwalk, yeah.

JANINE: Yeah, yeah.

SYLVIA: [sucking air through teeth] Sorry, wha-- Ah, it's 'Need to hide', right?

AUSTIN: Whose-- yeah--whose turn--

SYLVIA [overlapping]: You can define other peoples stuff, right? It's my turn but you can define--

AUSTIN [overlapping]: Yeah, yes. You can totally define somebody else's thing--

SYLVIA [overlapping]: Can it be? Yeah... um... [sighs]. Sorry, I am very torn between some things right now.

AUSTIN: mhmm.

SYLVIA: Because there's some really good ones here? Um, did you guys define needing "to get rich" yet?

AUSTIN: No, is that the? No, is that not the-- That is just the... the base level need, isn't it?

SYLVIA: The base level

JACK [overlapping]: Oh yeah.

AUSTIN: We don't have a detail on that yet.

SYLVIA: Oh... Then I'm going to give you guys-- I guess I'm going to give it to Austin. A four.

AUSTIN: Mhm.

SYLVIA: Which is "By Conning rich tourists out of their life savings".

JACK: Oh ho ho!

JANINE: [approving hum]

AUSTIN: Oh, that's pretty good, okay [audible typing]. To get rich.. By conning... a tourist... out of their life savings. Good. Great.

JANINE: It's a good thing to do on a boardwalk especially.

SYLVIA [overlapping]: Specifically *rich* tourists. It's very good.

AUSTIN: Mhm!

JACK [laugh]: Ohhh.. What a good game.

AUSTIN: Janine.

JANINE: So I am going to go ahead and define the sports relationship. Uh, We're involved in professional boxing.

AUSTIN: Ooooh!

JANINE: That's why I picked sports because there were three 4's, So I was like, like, no way I'm *not* getting professional boxing.

AUSTIN: You did it right, you gamed it right. Good job.

SYLVIA: I have officially figured out which character I have floating in my head that I'm playing.

AUSTIN: Oh boy. (all laugh) So... Dre?

[DRE laughing in background]

[30 MINUTE MARK]

00:30:00 - 00:43:40

*a/n: hey! This is where a new transcriber (lucy, @battlestarvalk) kicks in, so there may be some minor formatting changes here.*

DRE: I'm gonna define our sports relationship, Austin.

AUSTIN: Okay

DRE: And as much as I want us to be full-time horse racing jockeys, I think that we are actually coworkers at the bowling alley.

AUSTIN: Oh, are you like, undercover?

DRE: Oh yeah, no this is my spot.

AUSTIN: (overlapping) Shit, okay. Coworkers at bowling alley.

DRE: The local mob bosses have like, a weekly bowling game?

AUSTIN: Right, I gotcha

DRE: (overlapping) You'll be shocked at what you can hear.

AUSTIN: (counting under his breath to seven)

DRE: What do you call a bowling- is that a match, a set?

JACK: A game?

JANINE: A set, isn't it?

JACK: A bowling-off? A bowl-off!

JANINE: Austin, didn't you take a college class in bowling- a, a course in bowling?

AUSTIN: I did-

DRE: A full set of frames!

AUSTIN: Yep, a full set of frames. That sounds right. Okay, you have something to hide, Sylvia wants- wants answers

SYLVIA: Answers

--00;31;10--

AUSTIN: I have a weapon, one of my weapons is a four. So I can get rid of, oh boy, and this last one's wild. Before we take a look at that, does anybody like- does anybody wanna pitch me for this wild card? Could be anything? I've got a four I could give up, because I don't need the weapon, um, so I just have an extra 4 from weapons that I can delete weapons and put that anywhere else, and then we have this wildcard that can be literally anything. (pauses)

I'll go over the details of what the "to get answers" can be and what "to hide" can be, um, needs- And we need one of those two, because we should have- we should have at least two needs on the table. So 'to hide' is... to hide that thing you stole, to hide truth less it embarrass your community, to hide from those mobsters, to hide the secret entrance, to hide the body, or to hide grandpa's war journal.

Or, 'to get answers' about... the rampant corruption in city hall, the body buried in the foundations in the new casino, why the 4 o'clock races is quote "a sure thing", the keys- to get answers about the keys and title to a very expensive car that you woke up with in lieu of your old beater, why your accountant just got pulled in by the feds, the thing that happened on the 18th hole that nobody dares talk about.

--00;32;32--

SYLVIA: So to get answers about- I think those last three, are the more interesting ones-

AUSTIN: Especially because we have feds already, I kind of like "why your accountant just got pulled in"

SYLVIA: Yeah, but like-

AUSTIN: (overlapping) but also- oh, go ahead.

SYLVIA: I was just gonna say like, because boxing has such a underworld to it-

AUSTIN: Yeah, totally-

SYLVIA: Like that could probably fit in there.

AUSTIN: Oh, oh, okay wait let me pitch something- let me pitch these two different answers- these two needs. Ready? There's the four, could become the secret entrance, right? And the one, the wildcard, could become needs: to hide the body buried in the foundation of the new casino, and those two things are connected. It's the new entrance to wherever- it's the hidden entrance to wherever the body is buried in the foundation of the new casino.

JACK: It's the way to get in?

AUSTIN: Yeah.

SYLVIA: Oooh...

JACK: Sure! Who does that- So that- that goes...

AUSTIN: If people are cool with that- so that would be- 'to get answers' about becomes, the body- which would be this wildcard, the body buried in the foundations of the new casino. And then this 4 would become to hide the secret entrance.

SYLVIA: I'm down with that

DRE: Okay, yeah. Sounds good to me.

AUSTIN: Alright, cool.

JACK: So wait, Dre is involved in hiding that secret entrance?

AUSTIN: The- the- maybe, it depends on wherever Dre wants to attach that odd object, that uh, that detail. So right now, details are: Jack, you and I are unrelated but family, with the detail: need, to get rich by conning a tourist out of their life savings [Jack laughs]. Jack, you and Sylvia are coworkers- as, uh, mechanics at a garage, with the detail: location, scuba and diving instruction on the Boardwalk. Sylvia, you and Janine are sports, professional boxing relationship, and there's a detail there- and that detail is either, um, Janine's odd object "rare bird" (laughs), or (pause, Janine laughs) oh no, I just realised something (laughs)

JACK: Are you saying that the rare bird might be the-

AUSTIN: (continuing) might be the body?

JACK: (continuing) might be the body?

(Dre laughs)

JANINE: No!

AUSTIN: Needs: to- (is cut off)

JACK: [crosstalk] To me, that's-

JANINE: Oh, shit

AUSTIN: Uh-huh

JACK: That's- that's almost funnier than a live rare bird.

AUSTIN: It- it (Sylvia laughs) might be.

JANINE: I mean if that's some impor- if that's like, boxing underworld dude's favourite cool rare bird-

AUSTIN: Right, exactly

JANINE: And someone accidentally killed it... (Jack laughs) Oh shit.

AUSTIN: Oh no... Okay, to get answers about the body buried under the- in the foundations of the casino, so that's that detail (Janine laughs). Then, Janine and Andrew - you guys are work: federal law enforcement, and your detail- it's either your detail, or it's my detail with Dre: It's, to hide the secret entrance. So Dre, I'm doing to give it to you-

DRE: [pauses] I like that with me and Janine.

AUSTIN: Okay. Uh, need to hide the secret entrance.

JANINE: Did we accidentally kill this dude's rare bird?

DRE: Yes, we absolutely did

JANINE: Like in a, bust or something?



DRE: Uh-huh (Jack laughs)

AUSTIN: And then-

DRE: We're not good at this Janine

(all laugh)

DRE: Is a thing- I think is something we have to embrace as federal agents

JANINE: (overlapping) You're very invested in your bowling career, you know.

AUSTIN: (overlapping) Christ... Okay, this is good. Off to a great start... And then, this is, [typing] need to get answers about the buried body in the foundation of a new casino- is there a name for this new casino? And also, odd object: (laughs) Rare bird. Love it.

DRE: I feel the casino in Bluff City has like, it's like basically a word that sounds really fancy and important, but like if you actually looked at it in a dictionary you'd be like "this is a horrible name for a casino"

AUSTIN: Totally. I think there's also probably like, seven casinos, to be clear. This is a casino city, it's a city built on the casinos-

JACK: And a bird under every one of 'em

(Dre laughs, all laugh)

(pause)

AUSTIN: Christ.

DRE: Oh god, what if we call this casino "The Parakeet Lounge"? Because there's a bird (laughs, Austin laughs) buried underneath it.

AUSTIN: (laughing) Good

SYLVIA: (laughing) That's- that's pretty good

AUSTIN: Uh-huh. Yeah, I'd be- I'd be-

SYLVIA: I'm looking up rare birds right now

AUSTIN: Yeah, what are some rare birds? Hey, internet: Rare birds.

DRE: Cockatiels?

(Janine mumbles to indicate "no")

AUSTIN: Those are- I've heard that word a bunch.

SYLVIA: The Andean Cock of the Rock?

(laughing)

AUSTIN: No, Sylvia- (cut off by Sylvia laughing and continuing)

SYLVIA: (laughing) The turquoise-brown mot-mot?

(Jack laughing)

AUSTIN: The mot-mot actually sounds- is a good, is a pretty good name for a casino.

JACK: 'Cause it's French, isn't it? It's- it's French?

AUSTIN: What is it? What- (cut off by Sylvia continuing)

SYLVIA: The Great Curassow, or the Quetzel<sup>2</sup>?

AUSTIN: Wait, what's the mot-mot? How do you spell mot-mot?

JACK: (overlapping) No that's what I- that's what I mean. It's M-O-T, M-O-T, right? And you'd say it was French.

SYLVIA: (overlapping) Yeah, oh my god.

JACK: (continuing) Even though it- it probably isn't

AUSTIN: Oh I see, that's pretty good. (Sylvia and Janine try to talk over them at the end)

SYLVIA: (talking under both Austin and Janine) It's supposed to be like, a fancy blue jay

JANINE: If it's French you'd call it the "moh-moh" (Austin sniggers)

JACK: Look Janine...

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<sup>2</sup> Pronounced "ketsel"

AUSTIN: We're in New Jersey now, it's the mot-mot (Janine laughs), alright?

SYLVIA: (overlapping) The Long-Wattled Umbrellabird.

JANINE: (overlapping) It's New Jersey French, yeah. (Austin sighs)

SYLVIA: I linked a picture of it

(pause)

JACK: What does a mot-mot look like? Let me see...

AUSTIN: It's a good looking bird! Has a cool tail!

SYLVIA: Oh yeah

JANINE: (impressed) Oh, yeah.

JACK: Oh, man!

JANINE: (overlapping) It's got a- a fancy thing.

JACK: That bird has-

SYLVIA: (interrupting) I do- I do need to link the Andean Cock of the Rock, because it looks like a  
muppet

AUSTIN: I'm excited.

DRE: Are you also looking at a list of fifteen beautiful and rare birds?

JANINE: (overlapping) Cock of the Rock is a good bar name.

AUSTIN: (overlapping) Yes, yes I am, of course, yes.

(Dre laughing).

AUSTIN: (only one speaking) The Scaly-Sided Merganser.

JANINE: I hate this, where's it's mouth?

AUSTIN: I have no-

SYLVIA: (overlapping) Oh! It's so weird.

JACK: (overlapping) Oh, god, Is it facing backwards or forwards?

JANINE: (overlapping) It looks like, it looks like the Loony Tunes...

AUSTIN: (talking over Jack and Janine) Oh, that's fake.

JANINE: (only one speaking) It looks like the big red Loony Tunes monster.

AUSTIN: That's not real.

JANINE: Francis? Or it's Precious or something?

JACK: (overlapping) No, it's not fake, Austin. It's the Andean Cock of the Rock.

AUSTIN: Yeah, fake.

JACK: I'm looking it up again. (pause) No, it really does look like that.

SYLVIA: It's got a- oh, oh wow. I found one with its mouth open and it's my favourite thing (about to laugh)

JANINE: The more I look at this (all laugh) the more it reminds me of this armchair I used to have in my dollhouse (Austin laughs) when I was little.

JACK: (laughing) It looks like someone did 90% of a bird (Austin exclaims in background) and then got distracted by like (Sylvia laughs, all laugh and Austin interrupts), a whale or something?

AUSTIN: (overlapping) I saw that with the uh- with the (all laughing) open mouth?

SYLVIA: I think we need to remember that we're killing whichever bird we pick-

AUSTIN: What is this? This is the "Cock of the Rock".

SYLVIA: (laughing) The Andean Cock of the Rock

AUSTIN: I hate this, we're not- it's- mm, it's apparently-

JANINE: (interrupting) Again, Cock of the Rock is a good bar name

AUSTIN: It is, it could be the name of the bar. (to self) Write that down as the name of the bar. Maybe it's not- maybe the name of the casino is like, the Aviary or something. You know what I mean? Like, the Aviary- not the Avery, Avery's a name- the Aviary, or something like that? That way, it's like a bird-themed thing, or like the "Gilded Cage" or something like that?

JANINE: I have been thinking "The Gilded Cage" since we started having this conversation, but I didn't mention it because it feels like a little bit played out? Like it feels like... "The Gilded Cage" feels like a fictional (Austin starts to speak) casino, like a millions kind of thing.

AUSTIN: (overlapping) Right. What if it's some- Okay then, think about what if like, some rich asshole wants to name a thing and he's like "Ah, fuck the Gilded Cage, I want the Platinum Cage". You know what I mean? Something like that, that's like-

JACK: (interrupting) Ooh, the Platinum Cage isn't bad.

AUSTIN: (unsure) Yeah. (pause) Is there another word for cage? That like, birds go in.

JANINE: Especially one that begins with a G... That'd be...

AUSTIN: Yeah.

(pause)

JANINE: The Gilded- ah, no, mm...

AUSTIN: (reading) The Golden Corral. Yeah, you got it (Sylvia laughs, all laugh)

SYLVIA: I went to say that and then I realised what that was (Austin agreeing)

AUSTIN: Something with "Coop", something with, um,

SYLVIA: (quietly in background) Aviary

JACK: Coop is not romantic (Sylvia laughs), I don't wanna- I don't wanna gamble in a "Coop"

AUSTIN: Yeah.

JANINE: I was gonna say "Grove", but that's like- that's where you-

AUSTIN: (continuing) That's more like a tree bird, right?

JANINE: Yeah, I'm thinking of like a dude and a peacock in his yard, right.

AUSTIN: Yeah, hm. Maybe we're thinking too small.

JANINE: (overlapping) Like, I associate the word "Grove" with buffets, like, really strongly.

AUSTIN: (overlapping) Well, I already have a buffet on this playset that I added (Janine laughs)

JANINE: That's true

AUSTIN: So... (pauses) What if we're thinking too small? What if it's a zoo? What if it's called like... "The Menagerie"

(Pause, then all "ooh" in agreement and talk at once)

DRE: I like that.

JACK: That's good.

DRE: What like, The Gilded Menagerie?

JACK: Because... The Gilded Menagerie (laughs)

SYLVIA: (only one speaking) Yeah, just make it like, even gaudier. It's like-

AUSTIN: (cuts them off) It was just the Menagerie, and then it came under like, new ownership, and they just painted the whole thing gold. It was like, fuck it (Dre laughs)

JACK: It's uh, Dre's divine is also in this game. (Austin laughs)

(pause as Austin laughs)

AUSTIN: (recovers) Mm-hm, okay, I like the Gilded Menagerie. So now we have our cast, basically, we need names, right?

(pause)

--00;40;44--

AUSTIN: I'm just gonna read again from the book.

(reading) At this point you have a big pile of intermingled relationships, a dangerous obsession or two, and some tasty places and things to wrap it around. At some point you might cry out "Of course! I'm the librarian who's selling dope to the Board of Aldermen!" but it's also possible that the character remains amorphous. Now is the time to get it into focus because leaving things to be fleshed out in play weakens them.

Work as a team: everybody needs to define who they are based on their particular pair of relationships and quite often these will be unequal, freighted in differences of power and status. It may make more sense for you to be the drug dealer rather than the guy who has to be the preacher, but maybe not- uh, who also has to be the preacher, but maybe not? Once you firmed up this situation and everybody agrees it is solid, you're ready to play. You should have a pair of relationships paired with the players on your right and left, and some interesting details associated with some of those relationships, and a character that emerged from the web of information you have generated as a group.

Give your character a name! It may be helpful to write this on an index card, folded like a tent in front of you for everyone else to see. Feel free to use the relationships cards to add notes, names, and other information that you want to keep track of.

(pause, stops reading) I have a name. My name is- I misspelled my name (pauses, types). There we go - Sonny Veranda is my name (all laugh). Sonny - S-O-N-N-Y, Veranda, like the place- like the thing.

(pause)

JACK: Uh, I have a name. I'm... also going to pick a better font. (all laugh) What is- what is the font Patrick Hand? That's not- that's not (others laugh)- my character's name...

AUSTIN: [crosstalk] We just got ourselves a guy named Patrick- (trails off)

JACK: However, my character's name- I was looking for a surname, uh, so my character's name is (pause) Finnegan... Hand... s.

AUSTIN: Goddamnit. (pause) Uh-huh...

JACK: Finnegan Hands

AUSTIN: Mm-hm. You need to click somewhere else so we can see it, and then I'll laugh.

JACK: Oh, yeah. I'm putting it- I'm putting it here.

AUSTIN: Good. Great. Just the thing it says, huh? Just Finnegan Hands. Okay.

JACK: (laughing) What- what did you think?

AUSTIN: Maybe a z? I don't- I don't know.

JACK: No, no, just-

JANINE: No! That's worse.

JACK: Just the regular hands, Austin.

SYLVIA: Handz with a Z is his nickname (all laugh)

AUSTIN: How you doing, Hands?

(pause)

JANINE: Or his AIM handle.

(pause)

AUSTIN: (laughing) ...what?

JANINE: His AIM handle.

SYLVIA: Yeah

JANINE: Handzzz1978.

SYLVIA: (overlapping) One of the few people who still uses it.

AUSTIN: Right. Sylvia?

SYLVIA: Yeah, my character's name is Doyle /Mac-Kigh/, but everyone pronounces is /Mac-Kay/  
(Austin laughs, Jack laughs)

AUSTIN: (laughing) ...Good.

SYLVIA: He's the only one who does it right.

AUSTIN: Yeah... Janine, do you have a name?

JANINE: (pauses) I'm going with Tawny Buck.

AUSTIN: Okay, that's good.

JACK: Ooh

AUSTIN: That's pretty good. And... Dre?

DRE: My character's name is Jodi O'Brian-



AUSTIN: Uh-huh.

DRE: -but her undercover name is Joni O'Brien.

AUSTIN: With O'Brian spelt differently, with an e instead of an a

DRE: Right, yeah. Jodi spells O'Brian with an a. Joni spells it with an e.

SYLVIA: It's a good move.

AUSTIN: I'm looking up jobs at a bowling alley really quick here (Dre laughs)

JACK: Austin is typing frantically "What do you do at..."

00:43:40 - 00:58:05

(all laugh)

AUSTIN: [mostly unintelligible] Like-!

DRE: There's a specific name for someone who's like a bowling alley mechanic. like a person who knows how to fix the machines. (all make agreeing noises)

AUSTIN: That's true

JACK: There used to be people instead of the machines. And it was like... they're like, the worst.

DRE: [crosstalk] Oh, like the pin-setters?

JANINE: [crosstalk] Mm-hm.

SYLVIA: I'm just remembering now, the fucking story about the candlepin bowler (Austin agrees, mumbles and stops. Janine also mumbles and stops as Sylvia continues) ...the duck pin bowling?

AUSTIN: People should look that up...

SYLVIA: It's really good.

AUSTIN: I forget what that was in... What- what was that in? That wasn't in The Times, was it?

JACK: I mean...

SYLVIA: I don't know

JACK: [crosstalk] Candlepin...

AUSTIN: Look up... yeah- the Duck Pin bowling is what it was called the [Lost Art of Duckpin Bowling](#) from the New York Times in May of this year. Nope, May of last year... Jeez...

DRE: [crosstalk] Do they have like, the way that like- [trails off]

AUSTIN: [continuing] Oh wait no, that's a different story. That's a different story about the same sport. [Dre laughs] Goddamnit.

JANINE: Yeah, wasn't it called like the maddest bowling man or something? (all laugh)

AUSTIN: [Crosstalk] The maddest bowling man- (laughing) Yeah, the best man at candlepin bowling is mad online. That's what it's called.

SYLVIA: It's close

JANINE: Yeah, it's close.

JACK: It's the best story... it's so good

AUSTIN: (reading) [Candlepin Bowling's Angry Star](#) from Boston Globe. It's very good... 'the more I win the madder they get' he says, as for example his name was Chris Sargent... We're gonna move on.

Uh... so we should maybe have a little bit more, maybe, about who we are and who are relationships are before we start framing scenes. So... let's start with Sylvia and Jack (JACK: Okay) so you both work at scuba diving place...

JACK: Yeah... We- we run it, it's quite small. There's-

AUSTIN: Do you own it? Or do you just run it?

SYLVIA: I think.... Jack how do you feel about you owning it? And my character just... working for you?

JACK: Sure, yeah. I'll- I'll own it. I inherited it... I didn't want to... I like diving but I don't really... I'm not great...

AUSTIN: How old are you?

JACK: [deliberates] I am... 55?

AUSTIN: Okay

JACK: I- I didn't want to do this but it was my mother's shop... and when she died she- I inherited it. And I hired Doyle McKay.

AUSTIN: And how old are you Doyle?

SYLVIA: Yeah... Doyle, I think is like... early to mid 30s.

AUSTIN: Okay

SYLVIA: Like... I say like 32 (Austin agrees)... yeah I'll say 32... Big guy, he wanted to work at a like, normal garage but couldn't get a job anywhere and now he's working at this scuba garage and he can't swim.

AUSTIN: Oh no! (Others laugh)

SYLVIA: So he's like... always very 'No I'm in the garage, I'm in the back and if there's a problem you can talk to Finnegan, I'm not getting in the water.'

JACK: The days- so when I'm out and you have to handle the instruction, you're like 'Get in there, get in the water !'

SYLVIA: (laughs) Yeah he's got like a... um... a clipboard with a bunch of stuff that Finnegan's written down for him (Austin agrees, Jack laughs) that he like reads out, and there's like diagrams and stuff written on it- it's really- it's handy.

AUSTIN: So what's like his relationship with Tawny then? With the boxing in general?

SYLVIA: I think Doyle's a boxer.

AUSTIN: Okay

SYLVIA: I think this is like his sidegig as he's a boxer.

AUSTIN: (interrupting) So wait, his sidegig as a boxer, not his- gotcha.

SYLVIA: He wants to make more money doing the boxing.... But he is- I think first we mentioned that underworld the boxing stuff, this is definitely underground boxing.. so like he makes money off of it, but not like actual boxer money.

AUSTIN: This isn't like millions of dollars in a professional bout... this is like an underworld, an underground boxing arena.

SYLVIA: Like bare knuckle...

AUSTIN: (interrupts) Hey, can I suggest maybe a location for that boxing Arena?

(pause)

SYLVIA: Uh... yeah?

AUSTIN: Lemme tell you about a bowling alley.

(pause, all laugh)

SYLVIA: (laughing) Perfect.

AUSTIN: We'll come back around me in a bit, but it's just something to think about... what is the- Janine what is your side of this boxing relationship?

JANINE: I think Tawny is a former Pro who's turned into a trainer (Austin agrees), so she helps bring people up in that world, that kind of thing.

AUSTIN: Ok so, it's been like a pro fighter kind of thing on the circuit now is that real or or is it- what's your relationship with federal law enforcement then?

JANINE: I think they're probably like- I think there's like a point where she's probably just a pure fighter, when she was in her prime. And then you know she retreated, she kind of set up her training business, and then maybe like the FBI came to her and said she has those contacts but she's also like trying to go legit and have this business... You know, then they brought her in that way also knowing that- like that she can throw a punch like- she can take care of herself.

DRE: So are you an Informant?

JANINE: No I think she is like she does her training stuff, but then is also like a person- not like full time- kind of like undercover (sighs) I don't know what federal law enforcement does (trails off as Austin continues)

AUSTIN: I don't think there's a part time FBI agent (laughs) situation maybe you're... (Dre is laughing in background)

SYLVIA: I mean like-

JANINE: Maybe it's a- I really do think of it as like undercover.

AUSTIN: Ok then that's fair then... undercover is undercover.

JANINE: It's like they still need her in that world and stuff but also like she isn't just an informant... she can do... like... stuff (trails off).

AUSTIN: Ok she's undercover that's a different thing then being an informant, for sure... yeah, that makes sense. (pauses) And then Dre, are you just straight up also undercover?

DRE: Yes and I think this is Jodi's first real job.

AUSTIN: Okay, so are you undercover on the same assignment, or different assignments?

DRE: (pauses) I think-

AUSTIN: and then like, realised it?

DRE: I think different? but when they sent Jodi out they were also like- 'We've got somebody else working in the area so like, don't mess up their stuff'

AUSTIN: (laughs) Okay... (Janine laughs) did you mess up their stuff?

DRE: I mean we- I mean that's probably how we killed that rare bird.

AUSTIN: (laughs) We'll find out- maybe you didn't- maybe we'll have a flashback and see that you actually killed that rare bird... What do you do at the bowling alley, Jodi?

DRE: So, I wanna say-

AUSTIN: (interrupts) Also do I know you as Joni, or do I know you as Jodi?

DRE: You would know me as Joni.

AUSTIN: Okay

DRE: I think everyone's here would know me as Joni except maybe Tawny. So Joni actually growing up- her dad was a pro bowler, so she's a really good bowler and they were looking for somebody to take this job like 'We need somebody who can bowl' and so- she got got bumped up the list to take the job.

AUSTIN: Okay, gotcha-

DRE: Bowling alleys have like- like resident pros like tennis courts and other sports have?

AUSTIN: Totally. So when Art and I took bowling as a class in college they had- like, we were taught by the resident pro of the local lanes.

DRE: Okay

AUSTIN: So wait, do you want to be that- is that your basic deal?

DRE: That's her cover so she is like- like the-

JANINE: (overlapping) Artist in residence

DRE: (continuing) Pro of the bowling alley.

AUSTIN: What she does she actually have a record as a bowler or is it like- like a fake, mocked-up, (Dre starts to deliberate) "Oh I'm real big out West."

DRE: She probably like- she probably like was bowling through High School and... is College bowling a thing?

AUSTIN: (overlapping) Yes, College bowling is definitely a thing.

DRE: Ok then, she totally bowled- she actually had a college scholarship for bowling

AUSTIN: Okay. So this just happened to be like, a way in. So I think I'm part of the local crime family I think the Verandas are one of the "crime families" in Bluff City- I didn't want to- actually Jack, I think we talking about family relationship like Paul Walker and Vin Diesel... the family, *la Familia*, in Fast and the Furious, but what I actually like better is- let me know if this is ok by you- if you were actually like an adopted father for me.

JACK: Okay

AUSTIN: (continuing) I'm like 25, you know, that I'm- you know I'm- I didn't want to be part of the family business, I wanted to work hard and come up and maybe you-

JACK: (interrupting) I knew your parents

AUSTIN: You knew my parents or you knew that I used to come out for a diving instructor as a kid or, or something. But now I'm slipping back into it and I'm starting to run underground fights in the bowling alley at night

JACK: (overlapping) Oooh-

AUSTIN: I don't know where- I think we just clear out the bar and run them there. We don't run them-

JACK: Don't step- don't step on the lanes! Don't step on the lanes-

AUSTIN: (interrupting) That's my rule that is- is that you're not allowed on the lanes... That's the one rule in this fight, is the only rule that matters - no stepping on the lanes. (pause) So I run those at night, and I'm running those without the permission of my family. (JACK: Ooh) So that's not like a mafia Fight Club that's a Sonny Veranda Fight Club, that's a Sonny-side business.

JACK: (interrupting) What is- what does your family do exactly? Are they in the bowling alley business?

AUSTIN: No I think this was like- I said that I don't want to do this, I don't want to be in "the business" I'll pay you guys a cut, you give me a business.

JACK: But I mean, what's their cover?

AUSTIN: I think they have do other stuff, that we'll get into another games (JACK: Ok) We'll deal with the Veranda family (siren is heard in the background of Austin's audio) in a larger way in the future... I think that they're criminals (JACK: Right)... I think that's [the siren] the police coming for them right now (laughs)

JACK: The police coming for the criminals, you said the word "criminal" into a microphone and they heard.

AUSTIN: They heard me! Alright so I think that's my thing and I run the bowling alley - I don't own it, but I run it, and I think I'm mid to late 20s.

JACK: You're not 55

AUSTIN: I'm not 55, I'm like half your age. Uh, and then... Dre how old was Joni, aka Jodi, aka Joni?

DRE: I think... I'll say, probably about the same age like 26-27?

AUSTIN: 26-27... OK, cool, alright I think that that's it, that's us, that's the characters. So alright, we put all the dice back in a central pile - and we did that - and now it's time to take the next step. So, scenes. I'm just going to walk over the basic structure of scenes first and then we'll get into it- I think Jack starts because Jack is still from the smallest town.

(pause, starts to read from playbook)

Scenes exist so that we can ask and answer questions, sometimes directly, sometimes not. Each and every one should have something cool and something interesting happening - your character's stories will move forward based on the strange and tragic outcomes of your scenes.

When it is your turn your character is in the spotlight: choose to either establish or resolve their scene - I'm just gonna go over all of this and then I'm going to come back and define some of this terminology. If you're establishing, create a scene, if you're resolving ask your friends to create a scene for your character. Begin the scene - at some point during, determine the outcome. If you established, your friends will give you a white or black die signalling a positive or negative outcome for your character. If you chose to resolve, you pick the die and the outcome.

If it is Act 1, hand the die you were given back to another player. If it is Act 2, keep the die you choose, finish the scene informed by the colour choice.

(stops reading)

So, the way this works is Jack you will st- you will decide whether or not to establish a scene yourself, or ask us to establish a scene for you, starring Finnegan. When that is (pauses)- I guess- I guess that's true, I think you have to establish for yourself, I don't think you can just put somebody else in. You can tap other people as side characters, if you wanted to do something at a different location and you were like "Oh, I need someone play the cashier at this place" you can do that, you know (JACK agrees). But like- yeah, so you could establish a scene, in which case we would decide if it's going to go positively or negatively for you, or you could say "no no no you put me in whatever scene you want but I'm going to decide if it goes positively or negatively for me."

JACK: Yeah, okay.

AUSTIN: Okay, and at that point depending on what you choose, I'll describe what we have to do... So what do you want to do? Do you want to establish the opening shot for this movie, or you wanna let us establish it, starring you?

JACK: I want to establish and let you decide my fate.

--00:56:06--

AUSTIN: Okay, so at the minimum you'll have the outline of what takes place - who is there, what are they doing, you'll also have a big conflict in mind- that's perfectly acceptable to find out what's going on in play as well. You can establish a scene and see where it leads if it feels right to you, or of course you can choose to resolve and your friends will set the scene and then you can resolve instead. (pause)

(reading)

There are not any hard or fast rules about what constitutes a good scene, or what constitutes an acceptable level of positive outcome or it's opposite. (pause)

Ideally you want all your friends involved in throwing in ideas, and an opportunity for some character interaction, incorporation of stuff you've authored into the game, and questions



both asked and answered. Your group will have its own standards and style - just avoid scenes that are aimless, don't advance the plot in interesting ways, or are self-indulgent. You don't get very many scenes - make them count, and be bold. If you established, accept a die from your friends and if you resolved, choose a die in the outcome.

So, as the people watching this scene, there is a point at which the rest of us will have to look at it, and at some point we decide whether it goes well or goes poorly. If you establish a scene, you will be seeing your friends make this decision for you, making a decision about which die to give you however they like. Whether you decide the outcome based on character or player level choices is up to you.

No matter who chooses the die, hold it up for everyone to see and then carry on - you don't need to disrupt the scene at all. The colour of the die you chosen will let everyone know how this scene is supposed to play out. Once you know if the end result is going to be good or bad for your guy, you can play out the rest of the scene.

I can't emphasize enough how satisfying it is to do all this without skipping a beat in the role-playing - just play the scene, accept the die, and let that guide everyone into an appropriate conclusion. That said, is also perfectly acceptable to interrupt a scene to announce your intent, to point out something worth fighting about (JACK sniggers), or to ask for clarifications.

(stops reading) So, the way I want to do this is just... is the next thing happens, and we think it's going to be a positive- so there's going to be a positive one for Jack- grab a die and move it to the top where it says positive scene or negative scene. White die go to positive, black die go to negative, don't ask me why the politics of colour are the thing that they are, but here we are (laughs). So just do that at the moment we decide which way that goes, does that make sense for everyone? Everybody should be able to grab them and move these dice.

JANINE: Yep

AUSTIN: Alright, cool. Awesome.

JACK: Okay

00:58:05 - 01:06:37

AUSTIN: So Jack, tell me about the opening scene to this movie.

JACK: So it's (pauses, deliberates), it's a high shot of- uh- the camera is moving across the water towards Bluff City- we see in the distance first, and then we cut to a bit closer... there are some people in the water but it's cold... there are beaches some are sandy and some stony, and then there's the boardwalk... and as we get closer we can see Finnegan sitting outside the Boardwalk working on a scuba tank... there's no one else there at this point. And then we see a van coming down the boardwalk and it's getting- people are getting in the way of it? (AUSTIN laughs) And they have to keep stopping and the windows being wound down and inside we can

see a woman in a- in a grey suit and she keeps slapping the- the side of the van and honking the horn and saying "get out of the way! get out of the way!" and eventually the van makes its way down, and woman gets out and calls over Finnegan and introduces herself as someone from the IRS. And I think Doyle is probably in this scene? Sylvia?

SYLVIA: Alright

JACK: As is the IRS woman... anyone who wants to be the IRS woman can be them.

JANINE: I'll be the IRS woman.

JACK: (pauses) OK. Sounds good. Uh, I'm going to go and dust my hands off and call in to Doyle- uh, what's Doyle doing?

SYLVIA: I think- I think he's at like- I think he's working on something as well but he's got like, (pauses) you know those old like, headphones like those headphones that come with the Walkman? That are the fuzzy... (JACK agrees) the small like, fuzzy bits on them and he's got those on, so he doesn't hear you at first and then Finnegan probably calls him again and he like jumps and like, those headphones fall off (JACK laughs) and he like has to- like straighten himself up. And it's a pretty funny thing to see because like- he's like 6'6" and he's trying to like, clean himself up after falling on his ass basically. And he comes over.

JACK: (As Finnegan) We got visitors.

SYLVIA: (As Doyle) Ok you want me to get-

SYLVIA: And he points to like, the one person submarine thing that he still doesn't know the name of. He's like-

SYLVIA: (As Doyle) You want me to get that ready?

JACK: (As Finnegan) (pauses, stutters) Ah- no, I think it's probably fine... just come out with me, I need to go outside and wave at the IRS woman. Yes?

JANINE: (As Maggie) I'm Maggie Darcy. I'm with the IRS...

JACK: (As Finnegan) Oh!

JANINE: (As Maggie, continuing) Is this- is there something wrong?

JACK: (As Finnegan) Oh... well... no. Sorry, do you not get that response a lot?

JANINE: (As Maggie) Oh no, I do I just like to ask if there's something wrong because... sometimes people will just be thrown off enough to say something.

JACK: (As Finnegan, speaking over her) Nothing wrong, nothing wrong here.

JANINE: (as Maggie) That's good, that's good... I'm just here to check out the premises and I noticed on the- on your forms this year, you reported some- some upgrades and I- and I just wanted to, you know, see where the money goes, as it is.

JACK: (As Finnegan) Ooh well, it goes- into, uh- (pauses) it goes into the submarines. (Sylvia, Janine laugh) Come into- (pauses) We're a submarine business. (pauses) I can show you around... this is my colleague Doyle McKay. Doyle this is- you say your name was Darcy?

JANINE: (as Maggie) Maggie Darcy, yes.

JACK: (as Finnegan) Uh, she is with the IRS, and I was just telling her that there's nothing...nothing... nothing wrong.

SYLVIA: (laughs, pauses) Doyle just kinda like freezes, and like glances around a little. He's not sure if Finnegan is trying to hint at something, to him. He's like- (JACK starts to speak as SYLVIA continues).

SYLVIA: (As Doyle) Yeah, nice to meet you.

JACK: (as Finnegan, speaking over Sylvia) Doyle do you want to- do you want to get the, uh, books?

SYLVIA: (As Doyle) Yeah, yeah.

JANINE: (as Maggie) Any receipts you have, for the improvements that you claimed...

SYLVIA: (As Doyle) Yeah, yeah, the books.

JACK: (as Finnegan) The books? and... the receipts? Doyle?

(SYLVIA is floundering as Finnegan/Maggie speak)

JANINE: (as Maggie) Hardware store receipts, contractors, you know... neighborhood boys?

SYLVIA: (as Doyle, hushed) She means the big binders, right?

JACK: (as Finnegan) Yeah the ones that have "Accounts" written on the front. Not the- not the red ones, just the ones that have "Accounts" written on the front. Ok?

SYLVIA: (as Doyle) Gotcha.

JACK: (as Finnegan) The red ones have customer information in them and you know, and we sign a thing, and they sign a thing and it's like data protection, you know it's 2017... Data protection, you know, it's all over the place.

JANINE: (as Maggie) Normally... normally data protection doesn't involve binders, but I get what you mean.

(Sylvia laughs)

JACK: (as Finnegan) Well... the signal.... No, you make a good point. (beat) So if you come through here, the shop we, uh (stutters) rent scuba gear and I teach (pauses) diving which is- which is more tricky that sounds, and just recently we had the shelf put in that we could put the- uh the- the clothes you wear when you're diving on racks, rather than in drawers. So that's, that's one and we can find the receipts for that... and if you look over here, here's all the submarines we bought.

JANINE: [muttering] Wait, how many submarines do they have (laughs)?

SYLVIA: I think- I think at that point Doyle shows back up with the- the binder full of receipts and he's also got a cup of coffee in the other hand to give to Maggie. (JANINE, as Maggie: Oh!) It's got like a really poorly painted octopus on it and it says "Bluff City Boardwalk" (Jack and Janine laugh) Um, it's not good coffee (Austin laughs) It's been sitting there for a little bit... he made it so he can wake up some more, forgot about it, uh-

AUSTIN: Oh, so is it cold too?

JACK: (laughs) This is Doyle's coffee?

SYLVIA: It's not cold, he kept it on like... (pauses, stutters) like this is early in the day, right?

AUSTIN: Yeah

SYLVIA: (continuing) He just let it sit too long- it's not cold, but it's not hot I guess? It's like that kind of crappy in-between? And it's just a little too strong? So he gives her that and then he like, hands the books to Finnegan.

JACK: (as Finnegan) So, have you visited Bluff City before?

JANINE: (as Maggie) Yeah, I'm local

JACK: (as Finnegan) Oh! I didn't know that they- that you had a branch... here.

JANINE: (as Maggie) I mean it's a city so...  
(Austin laughs)

JACK: (as Finnegan) Right, but I thought that you'd be from- sorry, I thought you'd be from- I thought- I don't know how the IRS works.

JANINE: (as Maggie) I know this is just a town on the rocks, but people do still make an income here so we do... we do tend to keep a *pied-a-terre* in the city, yes... Can I see those binders please?

JACK: (as Finnegan) Absolutely this is the one marked "receipts"

JACK: And as I hand it over, um... (beat) I don't know whether or not this is this is just bad luck or (stutters) or clumsiness but, um... the inside binder breaks and about 500 receipts just begin to pour (Austin laughs) from this binder.

AUSTIN: Good. Is that- is that scene? Is that "Things are going bad"? (Jack, Janine laughs)

JANINE: That does seem like a pivotal point.

JACK: That does seem like a pretty bad moment.

AUSTIN: Okay, so... at that point Jack, you get this black die and you can give it to somebody else.

JACK: Okay. I'm going to give this black die to (pauses) Doyle, in recognition of that nice coffee service.

AUSTIN: Nice

SYLVIA: Thank you!

AUSTIN: As a reminder- I put this in the chat before... and I guess the people at home too, to understand what this means... there are going to be key points in the game where you add up those dice, you roll them and then subtract the smaller number from the bigger number... so you roll all of your dice you add up the black die, and all of the white die separately, and whatever the smaller number is you subtract that from the bigger number, and as long as that number is high it's good for you basically at the very end of the game. So, they're black and white in terms of negative and positive scenes... and as numbers, they're just numbers. We'll see more of that in a bit.

01:06:37 - 01:10:38

AUSTIN: Okay, so... Sylvia, it is your turn to frame a scene.

SYLVIA: I think I'll try resolving since we just established one

AUSTIN: What if you get to resolve a scene that's like- that night and it's like, after a fight? Or that it is a fight?

SYLVIA: Okay

AUSTIN: Like it is a fight? like maybe we get- get you- maybe we get you-

SYLVIA: Ohh

AUSTIN: I'm getting an image of you watching papers all flying in the air and then either we jump forward to that night or we get like- like the flash of a flash bulb or something and it's like- the night before flashback, like you're in a fight

SYLVIA: Oh! Oh man,

JANINE: People are like, waving their betting tickets?

AUSTIN: Yeah yeah yeah, that's really good

SYLVIA: You know how- and also you know how sometimes on like, ports and stuff they have, boats have like bells that ring?

AUSTIN: Yeah! Totally

SYLVIA: They have that and it's the ringing of like, that boxing ring bell

AUSTIN: Totally, totally.

SYLVIA: (appears to be continuing) -going into each other?

--01:07:27--

AUSTIN: Cool, so then it jumps to the scene that I wanna establish for you then is... It is the fight. It is The Fight scene. You are up against (SYLVIA: Yep, okay)- you are in the, I think it's probably like, it takes a while for the camera to establish what it is? But it is just like the bar area, the like restaurant and bar that is attached to the bowling alley. And, um, you are fighting-

who are you fighting? Um, you're- you're fighting a local guy named Sweet Moran? You don't know his actual name, he goes by Sweet, M-O-R-A-N is his last name. Um, so we need someone to play as Sweet and I think we- I think we need, I just want Sonny to be in the background of this, like behind the bar, serving drinks, and like, looking out over all this stuff.

SYLVIA: How many people should we have in a scene? Because I don't want to complicate it too much, but I think it would make sense for Tawny to be here as well-

AUSTIN: Totally!

SYLVIA: If Janine's okay with that?

JANINE: Yeah, that'd be fine.

SYLVIA: Good, because if she's like, trainer slash coach then (trails off)

AUSTIN: Yeah I think that's fine, and-

DRE: (Austin is talking over him) Uh, I could be Moran

AUSTIN: (Talking over Dre) And we really need someone to play Moran, or we could just describe what happens with Moran, but-

DRE: Okay

AUSTIN: But anyone can shout out what's happening, you know? [They] can suggest those.

DRE: Um... how good of a boxer is Doyle?

--01;08;43--

SYLVIA: (pauses) He's actually pretty good? (DRE: Okay) I'm picturing him as he's kinda built like a younger Vincent D'Onofrio (AUSTIN murmurs in agreement) Like, he's like a tall dude, he's bulky but he's not like, ripped? And he like... he boxed through school like, like he boxed since he was a kid. His dad showed him how, so he could stick up from himself on the playground, and then when Doyle got tall he didn't need to anymore but he kept doing it anyway. So... um... so he's pretty good, I think he's like, kind of becoming a name in the small scene.

DRE: I mean it sounds to me then like you'd probably knockout Sweet Moran pretty quickly.

AUSTIN: So it that what we get- is that what we like, come in on? Is- is the image of Doyle like, throwing the knockout blow?

SYLVIA: I actually really like- I have an idea for this. (pauses) I really like the idea of like, the fight's *just* starting (AUSTIN: Mm-hm) and Doyle like, is kinda playing to the crowd a little? (AUSTIN: Okay) Because this is kind of the only time he gets to do a little show like this. And he just says something like-

SYLVIA (as Doyle): Hey, sweet's about to get a little sour over here!

[AUSTIN sniggers, DRE laughs]

SYLVIA: And it's like, really bad, and like, nobody really laughs at it? But he's really happy with it?

(AUSTIN laughs) And while he's doing that, Sweet gets a cheap shot in.

AUSTIN: Okay

SYLVIA: And then he [Doyle] just turns around and gets him with a right hook. And then he's- Sweet's down.

AUSTIN: Nice. So I guess the stakes of the scene are not if you win the fight, it's something else, huh?

SYLVIA: Yeah, I think the real scene takes place after the fight probably.

AUSTIN: Okay, cool. So then yeah, is this like- is this a flashback? Or is this later that night?

SYLVIA: We could do later that night (AUSTIN: Okay) I think, if we're trying to move chronologically.

AUSTIN: (overlapping) Just trying to keep it- trying to get my head around it. (SYLVIA: Yeah) Cool. So I think Sonny comes over to Doyle and Tawny, I guess- Tawny, do you like, like Doyle's corner person? Are you like, cleaning up a cut and stuff? Or are you like, here's how you throw a good jab?

01:10:38 - 01:15:42

JANINE: She's more of a "here's how you throw a good jab" thing like she's- Tawny isn't intended specifically to be like "Ok here's what this dude is getting and here's what this dude is not getting", like how he's actually performing versus (AUSTIN murmurs in agreement, JANINE pauses)... 'cause she knows when he's like, in training in a more sort of lower pressure environment- but like high pressure like- wanting to see, "Ok, where is his technique at"



AUSTIN: Right, right. So I think Sonny comes over with, like- is carrying too many things- I'm, I'm very much picturing Sonny as Nice Guy Eddie from Reservoir Dogs' Chris Penn- and is like carrying a mop and a bucket under one arm and also carrying like a little carry-all bag in the other and puts a sign up... Other people kind of like emptied out, and there's just like one table that is back in place and everyone is getting around there and he just puts down the the bag and opened it up, and it has like this night's take and counts out a couple of thousand dollars to hand over to Doyle

AUSTIN (as Sonny): That was a big win kid!

SYLVIA (as Doyle): I mean, you know- you keep giving me these guys... it's going to be a lot of big wins then. They're nothing.

AUSTIN (as Sonny): Oh, so you want a hard fight?

SYLVIA (as Doyle): (scoffs) I mean, I want a fight that's actually a fight!

AUSTIN (as Sonny): Mm, okay. Well there's-

AUSTIN: I look around a little bit

AUSTIN (as Sonny): There's a big guy coming in from out of town alright, and I've been telling them that there is an opportunity for them to maybe make a little money but, what if it's you and me who can make a little money.

SYLVIA (as Doyle): I'm listening.

AUSTIN (as Sonny): Meet with me and... (pauses)

AUSTIN: like, right looks over at Tawny

AUSTIN (as Sonny): Meet me tomorrow night. (pause for effect) We'll have a conversation.

SYLVIA (as Doyle): Sonny, I come here every night.

AUSTIN (as Sonny): I just want to be clear that, tomorrow also, if you get another thing- if a thing comes up, your ma calling- whatever. You come and see me, tomorrow night's the night we figure all these things out.

SYLVIA (as Doyle): Okay

AUSTIN (as Sonny): Tawny, nice job. I'm going to leave you two to it.

AUSTIN: And then Sonny like, drops the bucket and begins mopping up the blood from the floor... I think the carpet is rolled up to one side, basically and every night after the fight like- once a week whatever, Sonny mops up the blood and then rolls the carpet back down... so I think he like, steps back from the scene to start doing that.

SYLVIA (as Doyle, to Tawny): I got him good, right?

SYLVIA: and Doyle's got like, this big grin on his face... he's really pleased with himself

JANINE: (laughs) Tawny is the opposite, she is like super unimpressed like- she's probably like baseline normal before (Austin laughs) Sonny said his bit, I know she's just kinda like looking at Sonny and looking back at Doyle and looks super, like, like- when someone says they're gonna to pick you up from the airport, and then you get all your bags and shit and... you're waiting there... and they're not there... and you call them, and you can hear the TV in the background and they're like 'oh, I'm right- I'll be right there', and you know they're still at home, it's like that really fucking... like, no time for this (Austin laughs, Janine laughs and pauses)

JANINE (as Tawny): You know they're going to ask you to take a dive? It doesn't matter how good you are-

SYLVIA (as Doyle, interrupting): Nah, nah, it's-

JANINE (as Tawny, continuing): They are offering you money like that.

SYLVIA (as Doyle): Sonny- Sonny and I- nah, we're good, it's going to be fine... I'm going to knock this guy's lights out.

JANINE (as Tawny): Eventually that's- (sighs, pauses) that's how it works. You knock a few guy's lights out and then you take the turn when everyone's betting with you. And then you split the take. That's what he's going to ask you to do. You don't believe me, we'll bet on it right now.

SYLVIA (as Doyle): I mean... yeah, sure, why not I'm going to win. Like... even if you want me to do it, this is how it goes, I'll bet on me and- (trails off)

JANINE (as Tawny): You think he's going to give you your cut of the money if you don't throw fight he asks you to throw?

SYLVIA (as Doyle): I mean...

JANINE (as Tawny): That's not how it works.

SYLVIA (as Doyle): I'll throw... (stutters, searching for words) he tries to do that and I'll throw him  
(Austin and Dre laugh)

SYLVIA: And Doyle's, like, smile's faded, but with that he got a little bit more of a smile.

JACK: Veranda's going to be feeling a little sour (Austin, Janine laugh)

SYLVIA (as Doyle): Listen, it's night time for Sonny.

AUSTIN: (laughing) Good

JANINE (as Tawny): You turn off the porch light on the veran- yeah, okay.

AUSTIN: (still laughing) Good. Is that like a positive or-

JANINE: (interrupts) And Tawny like, pats him on the shoulder like 'okay'.

AUSTIN: (pauses, exhales) Positive or negative, Sylvia?

SYLVIA: (sighs) I think that's a negative

AUSTIN: (laughs) Okay (others laugh)

SYLVIA: I think they're like... this big doofus is obviously in over his head.

AUSTIN: Oh buddy... so yeah if you resolve, you decide now where to put that negative dice... so grab on those dice and hand some out.

SYLVIA: Yeah I'm just gonna grab... oh, so I decide where to put it?

AUSTIN: Yeah, so you don't get to keep it, so-

SYLVIA: Oh, okay

AUSTIN: (continuing) So first act, you decide where it goes.

SYLVIA: Oh okay! I thought that it was like, I decided which one I got for the first act.

AUSTIN: No, so you would decide who would actually get to keep it.

SYLVIA: Um, so I'm going to give this one to... Joni/Jodi

AUSTIN: Okay

SYLVIA: Actually, yeah

01:15:42 - 01:17:12

AUSTIN: I think it is your scene, Tawny Buck

JANINE: (exhales) Yeah... (deliberates) I think... are we at the bowling alley? It's cleared out or... that was that last scene?

AUSTIN: That scene's over, this scene's now whatever you wanted to go, like it can be a week later if you want.

JANINE: I think it's probably... ok, it's like- she's not going to wait until the next evening to clear this up but she is... but it's the next like, it's maybe lunch maybe she goes back to the bowling alley around lunch and... I'm establishing this, to be clear.

AUSTIN: Okay

JANINE: Uh, she goes back to the bowling alley around lunch when she knows that-

AUSTIN (interrupting): Does she do like a daily game at the bowling alley, like a distraction like... what? Or is she just around?

JANINE: I think she's a bowler.

AUSTIN: Oh right, that was Joni. My bad, my bad. Right- right- right.

JANINE: Yeah... I think- I think the- because of the stuff that goes on there in the evening at like night and stuff she's- she's used to like being around there and not raising many eyebrows like... that sounds really gross! Maybe she goes to the bowling alley for lunch, like she gets some cheese fries or something..

AUSTIN: Mm, is it like the cut from, like-

JANINE: (overlapping) and an excuse to like, talk to Jo who she calls Jo because she cannot (Austin laughs) keep the Joni-Jodi thing straight, so it's just like Jo.

AUSTIN: Do we get the cut of you like, patting Doyle on the shoulder and- and standing at the table, and then it cuts to the next day in- in the same pl- like the same like, wide shot and you're at the table with Jo?

01:17:12 - 01:21:09

JANINE: I think it cuts to a plate of like, really bad cheese fries, like wi-

DRE (laughing): Good

AUSTIN: (interrupting): Hey!

JANINE (continuing): with the cheese is kinda granular and there's like a sheen on it that's kind of separated because it's been reheated too many times

AUSTIN: The Blitz has the best cheese fries in Bluff City (Janine laughs) Alright?

JANINE (laughing): Sure

(pause)

AUSTIN: Alright so it's you and Jo? Jodi.... slash Joni?

DRE: Uh, at this point-

JANINE: (quickly) Jodi slash Joni, yeah

DRE: Does Tawny- do you know that I'm also- like do we know that each other are federal law agents or... like I think [trails off]

JANINE: [crosstalk] I think yeah.

DRE: [crosstalk] Okay

AUSTIN: [crosstalk] That's what we set up

JANINE: Some sort of something went down with that bird that got us wrapped into something, there were probably...

AUSTIN: Yeah, we should probably bring up bird up very soon.

DRE and JANINE agree

JANINE: (pauses, sighs) Was it Sonny's bird? Was it Sonny's dad's bird or something?

AUSTIN: I think so- I think that- I think it's kind of what the the deal is. I think that the- the thing that's being put up as like, collateral for money, or the bet itself, is for the bird.

JANINE: Ohhh, God, okay. (trails off)

AUSTIN: Or something, you know?

JANINE: Yeah

AUSTIN: I have an idea... but I'll wait till the end of the scene, or a future scene (Dre laughs)

JANINE: I think- yeah, I think Tawny is just just sitting down with Jo trying to like, get some info about this deal that Sonny's going to bring up so she can go in prepared. (pause) Because they work in proximity, so...

DRE: Okay.

JANINE (as Tawny): Maybe he's let something slip, you know?

DRE (as Jo): I mean- I know he works late sometimes but I don't know- I don't know what... do you know what he does late?

JANINE (as Tawny): Oh come on Jo

(Austin laughs)

DRE (as Jo): Alright... listen... ok so what does he- what does he do?

JANINE (as Tawny): You've never like- you've never worked late one night and seen a dude punch another dude here?

DRE (as Jo): Woah! Ok, no see... when I opened up this morning I found a tooth in one of the ball return lanes, and that makes a lot more sense .

DRE: I think at that point we have a flashback (Austin laughs) and we see Sweet Moran's tooth fly out of his mouth into a ball return (Dre laughs)

AUSTIN: Perfect

DRE (as Jo): So wait is this- is this like- this is like legal boxing?

JANINE (as Tawny): Yeah, that's why they do it in a bowling alley, Jo

DRE (as Jo): Well, you know... times are hard, the economy- ok it's illegal, you're telling me it's illegal (Austin laughing) Listen... we didn't have stuff like that in Iowa, ok?

JANINE (as Tawny, over Jo): What do you think- oh my god... what do you think they got me here looking into?

DRE (as Jo): I don't- I don't know, I just it's a big city- ok, ok so he's- Sonny's setting up a big deal, huh?

JANINE (as Tawny): I don't know, that's why I was kind of hoping you would have some kind of nice scoop for me on that, but apparently that was a mistake-

DRE (as Jo): Hey, hey! I'm going to get you something... he takes- he takes long smoke- I don't even know if he smokes, but he says he takes smoke breaks. And I think I can use that time to get into his office. He never let anybody in there, but I bet I can get in there and find some stuff for you.

JANINE (as Tawny): How- I mean- yeah, don't get- like, have an excuse like, carry a broom or something

DRE (as Jo): Yeah, listen... listen you're not the only professional here, I got this (Austin sniggers)

JANINE (as Tawny): You didn't know-! Ok, I'm going to finish my fries

DRE (as Jo): You shouldn't but... ok

(Janine, Austin laugh)

(pause)

AUSTIN: Is that scene?

JANINE: I think that's scene

AUSTIN: I think so- you got Jodi to do this research for you, that seems like that- someone moved a positive die, so

JACK: I moved a positive dice! The idea of like- the idea of like, this completely incompetent conversation actually getting results is very funny (Austin laughs, Janine laughs) Like, oh, it worked!

SYLVIA: (in background) Yeah, you feel like you're making progress.

AUSTIN: Alright, so Janine you decide, where that dice goes

JANINE: (deliberates) I'm going to give that dice to Jack

JACK: Thank you.

01:21:09 - 01:26:30

AUSTIN: So now it is a Jodi scene- is this the scene- is this you breaking in? (DRE: Yeah, I think so) Sorry, you can decide if you're establishing or resolving first, my bad.

DRE: Um... I'll establish, but yeah I was immediately going to cut to the scene of like, Sonny says I'm going out for a smoke!

AUSTIN (as Sonny): I'm going out for a smoke break!

DRE: Does Sonny actually smoke?

AUSTIN: [almost offended] No

DRE: (laughs) Okay. (laughs again)

AUSTIN: Not even a little

DRE: Um...

JANINE: He's straight edge

(Dre laughs)

AUSTIN: He's incredibly straight edge, yes.

DRE: Yeah

AUSTIN: I don't want to be involved in the family business and let me tell you, if there's a way to not be sober, my family is involved in that business.

(Dre laughs)

DRE: So based on Tawny's great advice, Jodi actually has grabbed a broom and goes back to Sonny's office and and I guess has to pick the lock probably?



AUSTIN: Yeah... No, no I don't think Sonny is that smart.

DRE: Okay.

AUSTIN: He trusts like- Sonny is like "Jodi's here!", so

DRE: (laughing) Right.

JANINE (imitating Sonny): I told him not to go in my office, he's not gonna go in my office.

AUSTIN: Yeah, exactly

JACK: Can I pitch something Dre?

DRE: Yeah, go for it Jack

JACK: Can there be someone in there?

AUSTIN: Ooh

DRE: Ohhhh

AUSTIN: Yes!

DRE: What is somebody is delivering- actually delivering the bird?

AUSTIN: Are they delivering the bird, or do you think they are something with the secret entrance- which is the thing you have with Tawny- like is this where you find the secret entrance info?

DRE: Yeah, (pauses) because we're saying the secret entrances is to the casino, right?

AUSTIN: We haven't decided with secret entrance is like, technically yet? But I think so. Yeah.

DRE: Maybe it's that she walks in and Sonny has like, a blueprint for a casino that's run by his dad or something?

AUSTIN: I think it's like- so- I think the- yeah, that totally works, yes.

DRE: Okay. And he's like circled an area in the blueprint and it's like- you know this is- this is like, an area where like this doesn't show that there's a door... but there's a door here

AUSTIN: Right. Where do you- where is it, where is the door?

DRE: Maybe it's not even a door, maybe it probably... like... where... (trails off)

AUSTIN: Can I pitch a thing?

DRE: Yeah, go for it.

AUSTIN: What if it's underwater?

DRE: Right. I was gonna say like a sewer, or something.

AUSTIN: Yeah, what if it's like in the ocean like a secret underground water, like way in? And, uh-

JANINE: The perfect size for a submarine.

AUSTIN: That's a good point! It's probably a little bit bigger than a submarine... or a little bit smaller, one or the other.

JACK: (instantly) Smaller.

--01;23;40--

AUSTIN: It's smaller. It's just smaller than the submarine, it's small enough for a scuba diver to get in, but deep enough the scuba diver couldn't easily make it... A team of scuba divers could, or a submarine could get down there but then you'd have to leave the submarine... and then it goes underneath the Menagerie like it goes- it's a pathway that goes underneath the Menagerie and... I mean these are the plans that you're finding. And I guess- I don't know how this scene is, you established it, how's this scene go? (pauses) Are there- are there other people, I don't know?

DRE: I mean Sonny definitely walks in, right? Like-

AUSTIN: Maybe, I don't know (Sylvia laughs) We haven't decided if it's a positive or negative scene yet, I kinda want it to be a positive scene.

DRE: Okay. Well then, I think I think something doesn't walk in and Jodi like, takes pictures of all the stuff on her cell phone (AUSTIN: Yeah) and like, texts the pictures to Tawny.

AUSTIN: I think I- I'll say-

DRE: I know it's not what you're looking for, but...

--01;24;32--

AUSTIN: I think Sonny has even left out more stuff, Sonny is not good at this necessarily (Dre laughs) I don't know if you've put it together, or if the audience at home has put it together but like, but there is an out of state like, the Whitaker family is coming and Sonny is- Sonny is basically fucking over everybody, that is his bad plan. Sonny is telling with the Whitaker family that- that the Veranda family is putting up the Cock of the Mot, which is a super rare bird that is a cross-breed of a Cock of the Rock and a mot-mot, up as a bet.

JANINE: Oh, is that the bird?

AUSTIN: Uh-huh. that's how birds work (Janine laughs) In Bluff City, that's how birds work there's all sorts of weird genetic- listen, the playset for this had weird genetic animals stuff involved in it because apparently, the people in the UK think Atlantic City is big with- with this weird genetic animal stuff. And I think it's just like this bad double-cross where the play is that the Whitaker family end up giving a bunch of money to Sonny, and in exchange for this bird... or something... and then in exchange, the Whitaker family is just going to get killed by the Veranda family. (pauses) I have to work out the actual details of that but that is the big picture is- is basically using his family to get the Veran- the Whitaker family killed and to get their money somehow. He hasn't worked out all the details quite yet.

DRE: Okay.

JANINE: Lord.

AUSTIN: And you get away with it! (pauses) Do we just come back to like, a shot of you and the broom lightly brushing right outside Sonny's office?

DRE: Yeah, and Sonny probably like, walks by and it's like 'Ah, slow day huh?'

AUSTIN: Yeah. Exactly.

AUSTIN (as Sonny): Thanks for cleaning! This place has been a mess, this isn't even your job - you normally just bowl, but if you want to pick up the broom then that's alright.

DRE (as Joni): Hey, idle hands, right?

AUSTIN (as Sonny): Right, idle hands.

01:26:30 - 01:33:41

AUSTIN: And then I think we cut from that to a scene I will establish, which is me on the phone with Finnegan.

DRE: Okay, and I gotta give this die to somebody right?

AUSTIN: Yeah, you do have to give this die to somebody.

DRE: Okay, I will give this to... Janine.

AUSTIN: Okay.

JANINE: Thank you.

AUSTIN: So, I call and it- it cuts back to me outside and I'm on a bad flip phone with Finnegan. And I'm like-

AUSTIN (as Sonny): Idle hands, Fin. That's what you always told me- you always told me, idle hands. It's why I'm keeping busy, I got plans on top of plans.

JACK (as Finnegan): You got plans on top of plans, I've always said.

AUSTIN (as Sonny): Okay. So you know those Whitakers, right? From up north?

JACK (as Finnegan): Is it one of these- oh. Mm.

AUSTIN: Where are you whilst this is happening? Where is Finnegan like on- the camera on Finnegan, where is Finnegan?

JACK: Uh, Finnegan is talking on the phone, holding the phone up to his chin with his shoulder, and he's picking up receipts and handing them to the IRS woman.

AUSTIN: (laughing) Good, perfect. I'm glad Maggie is just in the scene in the background (Janine laughing).

AUSTIN (as Sonny): Alright so, you know the Whitaker family from up North has that bird thing, up North right?

JACK (as Finnegan): Oh, they- they love them. They got that- they got that whole *Apiary*.

AUSTIN (as Sonny): Exactly. So I think what I'm going to do is- I'm gonna have them like give me a bunch of money as collateral like it- like as a holding situation, you know (JACK, as Finnegan: Uh-huh) What's it called- what's it called- when you hold money for somebody, when you transfer out for like...

JACK (as Finnegan): Like insurance?

AUSTIN (as Sonny): No, like the other one, you know when you hold it, and you're like I'm going to- I'm going to hand it off to somebody else?

JACK (as Finnegan): Something to do with a crow?

AUSTIN (as Sonny): Yeah, crow... I'm gonna- I'm going to crow it, I'm going to crow the money and then I'm going to have- and then I'm- and then I'm also going to crow the bird and that way both bets are in, and then the fight goes a certain way, and you know I get the money and they get the bird.

JACK (as Finnegan): Wait, what bird?

AUSTIN (as Sonny): Oh, the bird. The bird.

JACK (as Finnegan): Sorry, hang on- sorry I have company. Are you holding those okay? Do you want a table? I can pull out a table from here- we got these new shelves, I'll have to take this scuba gear off.

JANINE (as Maggie): No, I got- I got it- I'm really good at holding onto things.

JACK (as Finnegan): Did you get this one?

JANINE (as Maggie): Just keep going, it's fine. Yep.

JACK (as Finnegan): Did you- you dropped that one. Sorry, tell me about this bird?

AUSTIN (as Sonny): It's very pretty it's like- it's like, uh, what if a couch cushion had a tail?

JACK (as Finnegan, laughing): Oh my god! Sonny!

AUSTIN (as Sonny): Yeah, it's what I'm saying, they love those weird birds up top... "Up top" is what I call up north- northern, you know like the Connecticut region- up North, up top.

JACK (as Finnegan): Sure

AUSTIN (as Sonny): And, well I'm going to need though is- is I need you to go get the bird. I have a way in- I have a way in, but you're good with going in... under... the... water and all that, you know? I've never been cut out for that and you know, you always told me to have big dreams and to dive deep, that's what you always said.

JACK (as Finnegan): Yep, well I am the proprietor of a diving company, so that was mostly just general instruction on this, honestly Sonny.

(Dre laughs)

AUSTIN (as Sonny): Ok, well I saw it on the signage, every time I came in... it just says "Dive deep!" and this is me.

JACK (as Finnegan): Well, that's the name of our shop, Dive Deep, and then the tagline "There are fish down there"

AUSTIN (as Sonny): I took it to heart, is what I'm saying

JACK (as Finnegan): Okay, that's fair. That's fair.

AUSTIN (as Sonny): Listen, it's going to be good for McKay also 'cause they're bringing a big fighter down or something, but I know he's got it, don't even worry about it.

JACK (as Finnegan): Can you, uh, give me just one- one second please Darcy? This is- um (AUSTIN, as Sonny: Oh, sure) No, sorry, um-

AUSTIN (as Sonny): Who's Darcy?

JACK (as Finnegan): It's just this person I'm handing receipts to-

AUSTIN (as Sonny, interrupting): Oh, you're seeing a new lady. Okay.

JACK (as Finnegan): No. Well... give me- sorry Darcy.

JACK: And I go outside and, just outside, just- not far away and I say-

JACK (as Finnegan): So you want me to... steal this bird?

AUSTIN (as Sonny): I want you to- yeah, 'cause you got the submarine situation. So if you could go steal the bird then- you know, that's the whole thing.

JACK (as Finnegan): Right, uh, because of the crow? ...because of the crow?

AUSTIN (as Sonny): I'm going to be straight up: my family isn't making that bet- my family isn't actually making the bet with the Whitakers, they don't know the birds' involved in it at all. *I'm* making the bird involved.

JACK (as Finnegan): So, so the Whitakers- you're just going to take the Whitakers' money?

AUSTIN (as Sonny): Correct.

JACK (as Finnegan): And I'm going to take the bird?

AUSTIN (as Sonny): Correct. And then you-

JACK (as Finnegan, interrupting): What do you want me to do with the bird?

AUSTIN (as Sonny): Bring it to me and I'm going to put it in a crow. And then- and then both the money and the bird will be in the crow, and it'll be delivered after the fight, you understand?

JACK (as Finnegan): To- to- Oh, I see, but they'll be "*delivered*" after the fight.

AUSTIN (as Sonny): Correct.

JACK (as Finnegan): What's in it for me?

AUSTIN (as Sonny): Half the cut.

JACK (as Finnegan): What about the bird?

AUSTIN (as Sonny): You- you want the bird?

JACK (as Finnegan): Well, it's like if a couch cushion had some feathers, Sonny.

AUSTIN (as Sonny): It's a nice bird that's true... I guess they don't need to leave with the real bird, they can give them a fake bird, hmm...

JACK (as Finnegan): I got birds! I got birds!

AUSTIN (as Sonny): You have birds?

JACK (as Finnegan): I can *get* birds, I can get you a bird.

AUSTIN (as Sonny): I mean I need- I need you to get me a bird!

JACK (as Finnegan): I can get you *two* birds! I've always said "Look, trust me to get things."

AUSTIN (as Sonny): Okay

JACK (as Finnegan): And I can get- I can get you both birds if I can keep the, uh, the good one.

AUSTIN (as Sonny): Okay.

JACK (as Finnegan): Because it's like nautical, right? You've got to have a bird, it's like Pirates.

AUSTIN (as Sonny): Are birds nautical? I thought birds were like, uh-

JACK (as Finnegan): They're like- like, a pirate has one.

AUSTIN (as Sonny): Okay. Wait, yeah, ok that adds up.

JACK (as Finnegan): Okay.

AUSTIN (as Sonny): So if we're going to do this for me, I need you to make sure Doyle is also- is just in a good place for this fight.

JACK (as Finnegan): ...sure. Sure, Sonny.

AUSTIN (as Sonny): Okay

JACK (as Finnegan): You know I'm proud of you, setting this all up.

AUSTIN (as Sonny): You know, it means a lot (pause) I never- you know, I've always been given things my whole life. This is the first thing I've ever really had to take for myself... a bird.

JACK (as Finnegan): Yeah, well, (pause) and I'm taking it Sonny.

AUSTIN (as Sonny): Okay, but I made the phone call.

JACK (as Finnegan): You sure did. Okay, I'm going to go talk to this tax woman now, Sonny.



AUSTIN (as Sonny); Okay. I'm going to get back inside and make sure everything's ok in the alley.

JACK (as Finnegan): Sounds good.

AUSTIN: And then it cuts to like, hanging up, walking back inside, and being like "Ah, you're sweeping!" I don't know! I think that went- I don't know, someone else has to decide the dice for me.

DRE: I mean, it's positive in that you got Finnegan to agree to this.

AUSTIN: To steal a bird for me, yeah.

DRE: Yeah...

AUSTIN: In general-

JACK: (interrupting) Two birds

AUSTIN: That's true, two birds. we should be trying to give up the dice in the middle of the scene so we know how to end it.

DRE: Yeah. Okay.

SYLVIA: True...

DRE: My gut says to go with positive.

AUSTIN: Yeah

SYLVIA: Yeah I can- I can fuck with that.

AUSTIN: Drop me a die, someone.

DRE: [Makes a "whoop" sound to indicate he's dropped the die]

AUSTIN: Okay. I will give this to... Hmm... I'm gonna give this to Doyle, because I think I'm fucking Doyle over somehow, I just haven't figured out how yet. (Dre laughs)

SYLVIA: I mean, you know. (Jack laughs)

01:33:41 - 01:40:00

JACK: Okay, just out of character - can I just check real quick, what do the two cops know about the bird?

AUSTIN: That's a good question.

JACK: They don't- we don't- we haven't canonically decided that they know anything about the bird?

(pause)

AUSTIN: It's a detail relationship with Doyle, but maybe it hasn't come up yet.

JACK: (laughs) Okay

JANINE: Yeah, it might just be that that's like... forming.

AUSTIN: Right

JANINE: It's a detail in the making.

JACK: I would like a scene with Doyle and Tawny. (pause) And... it's at the- the bowling alley? And Finnegan has gone to see how training is going with Doyle and with Tawny because he's taken Sonny's words to heart about making sure he's in a good place for the fight.

AUSTIN (as Sonny): That's right.

JACK: And I'm gonna- I don't know if anybody else is there? (pause) Doyle and Tawny, are you just training?

SYLVIA: I mean, yeah, probably?

JANINE: I feel like Tawny would have a better place than a bowling alley to train people, that's the thing. (AUSTIN: True) If that's like, a thing she does.

AUSTIN: We could like, invent a new place to do that in. We could just be at an old- old gym somewhere.

JANINE: It could just be like, next door. Like if she's going there for a cheese fry lunch then....

AUSTIN: True, true (JACK agrees). Maybe there's a gym next door.

SYLVIA: Why aren't they doing the fights in the gym?

AUSTIN: 'cause that's.. obvious (Sylvia laughs). And also, I don't own the gym

JANINE: It doesn't have a lotta audience room.

AUSTIN: Yeah. Not like the bar of the bowling alley, like The Splits (Janine laughs)

SYLVIA: (in the background) I can't believe that's an actual conversation.  
(pause)

JACK (as Finnegan): How's he doing, Tawny?

JANINE (as Tawny): I mean.... He's in, he's in shape. (pause) You know, he's exhaling when he punches, and putting his weight in there, and seeing 'em through, and doing 'em in bursts and...

JANINE: (laughing) I just googled a bunch of boxing tips (all laugh) So, um, Tawny definitely knows what she's talking about - I definitely don't.

JACK (as Finnegan): You really sound like you know what you're talking about, and I appreciate that in you.

JANINE (as Tawny): Thank you, I do. I know many things about boxing.

SYLVIA (as Doyle): She knows everything.

JACK (as Finnegan): Yeah, at least five... everything. (Janine laughs) Oh, it's always good to hear that from a protege, isn't it Tawny?

JANINE (as Tawny): Yep.

JACK (as Finnegan): Yeah, I was just talking to my protege earlier.

JANINE (as Tawny): Who's that, Hands?

JACK (as Finnegan): It's uh, (exhales) I mean, (Austin laughs) you know the Veranda family?

JANINE (as Tawny): Yeah... I thought Doyle was actually your pro- because you know, he works with you.

SYLVIA (as Doyle): Yeah, hey, woah- come on man.

JACK (as Finnegan): Well Doyle- I mean, well... Doyle...

SYLVIA (as Doyle): You taught me everything I know about submarines.

JACK (as Finnegan): (Jack laughs OOC) Well, Doyle, I mean obviously... you're... Well, but you're in your early to mid 30's, Doyle. And- and-

SYLVIA (as Doyle): I'm young at heart.

JACK (as Finnegan): Sorry?

SYLVIA (as Doyle): I'm young at heart.

JACK (as Finnegan): Doyle, you make a living punching people until their teeth go- I heard that teeth went into like the- the pin feeder?

SYLVIA (as Doyle): Yeah! So?

JACK (as Finnegan): Well, well what I'm saying is that Sonny is 27, so he's more of that protege material, you know. He's three years protege material. Or maybe more.

SYLVIA (as Doyle): I'm 31?

JACK (as Finnegan): Well, then he's four years protege material.

SYLVIA (as Doyle, clearly pissed): Fine.

JACK (as Finnegan): I can have two proteges-

SYLVIA (as Doyle): I see how it is!

JACK (as Finnegan): No, well, Doyle, look-

SYLVIA (as Doyle): Okay.

JACK (as Finnegan): Doyle, no- Doyle, Doyle, don't do this again. Remember last time when I made you go in the water and we did this? Doyle?

SYLVIA: Doyle- Doyle just like, ignores him, and he's gone over to the speed bag now, and he's doing that (Austin laughs) So there's just this like, thud-dum thud-dum thud-dum sound in the background.

JACK (as Finnegan, sighs): Ah, proteges, tell me about it, Tawny.

JANINE (as Tawny): So what is it that Sonny wants exactly?

JACK (as Finnegan): He wants me to steal a bird.  
(Austin laughs)

JANINE (as Tawny): I- what?

JACK (as Finnegan): He wants me to steal a bird! Two birds!

JANINE (as Tawny): Why you here asking me how Doyle's punching then?

JACK (as Finnegan): Well, because I- well, he also said to-

JANINE (as Tawny): I don't have a bird

JACK (as Finnegan): I'm not going to steal a bird from you. He was- I was- well.

JANINE (as Tawny): (laughs) I don't have one, so that's good.

JACK (as Finnegan): He also said to take care of Doyle, so that's why I'm here. You know, because you gotta look out for your protege. Uh, (Austin laughs) Uh, I got one of those "word-a-day" calendars? You know, you know the ones?

JANINE (as Tawny): And you don't tear the pages very often?

JACK (as Finnegan): No, not super often. Ah, anyway, so... (trails off)

JANINE (as Tawny): He wants you to steal a bird.

JACK (as Finnegan): Uh, yeah?

JANINE (as Tawny): Why does he want you to steal a bird, Finnegan?

JACK (as Finnegan): It's something to do with, uh, this family. The Wakefield family or something. They want a bird (Austin laughing).

JANINE (as Tawny): And he's getting into the bird business?

JACK (as Finnegan): No, I think (pauses) Well, I mean maybe. It's not exactly clear to me why he needs the bird. It's something to do with putting- putting it in- giving them

money, the bird and the money to someone, and I think he's the one. But he gets to keep the bird and the- Look, I need to go, and steal the bird with the submarine.

JANINE (as Tawny, laughing): What?

AUSTIN: You're very open.

JANINE: Wait does- does Finnegan know he needs a submarine to steal a bird?

JACK: Uh, I know it's underwater? Don't- didn't Sonny-

JANINE (as Tawny): The bird is underwater?

JACK (as Finnegan): The bird is in the vault that I get to, by going underwater.

AUSTIN: Yes, Sonny did say the bird is underwater, totally.

JANINE: Okay, okay.

JACK: Also, I'm being open because this is a- I assume, a friend of Doyle's, and Doyle is a friend of mine.

AUSTIN: Right.

JANINE: Yeah, yeah.

(pause)

JANINE (as Tawny): So you gotta steal a bird... and you wanna know how Doyle's feeling? How he's punching?

JACK (as Finnegan): Well no, there's actually a third bit of this

JANINE (as Tawny): Okay, yeah.

JACK (as Finnegan, continuing): There's a third bit of this. I may have made kind of a rash claim.

JANINE (as Tawny): You don't know how to steal a bird, do you?

JACK (as Finnegan): No, I know how to steal The bird. But I said I could get *any* bird, because I need a ringer. We need- we need a second bird.

JANINE (as Tawny): A ringer... bird?

JACK (as Finnegan): Yeah, we need a ringer bird because-

JANINE (as Tawny): You mean like a really good bird or, just another bird?

JACK (as Finnegan): Well we need a bird that looks like This Bird. It's called a Cock of the Mot. Uh... it's French. It's like, if two birds have been crossed together. They look amazing. But we need to find another bird, because I want the real one.

(Austin laughs, Janine laughs)

01:40:00 - 01:44:59

JANINE (as Tawny): You can get a, canary down at the pet shop for like 5 Bucks.

JACK (as Finnegan, interrupting): no it has to look like the other one and I need you to get it for me or help help me get it because... (trails off)

JANINE (as Tawny): Why?! (laughs) like why... why? why, Finnegan?

JACK (as Finnegan): Because we gotta go steal the real one.

SYLVIA: I think as this scene's been going on the thumping has been getting slower and slower (Jack laughs) as Doyle's been like listening in more, and he kinda walks over and says like-

SYLVIA (as Doyle): Yo, I got a pal who works over at the zoo.

JACK (as Finnegan): Could you- could he get us a big one?

SYLVIA (as Doyle): ...a big zoo?

(Austin laughs)

JACK (as Finnegan): A- a big bird, Doyle (laughs).

JANINE (as Tawny): Is this other bird big?

JACK (as Finnegan): I think so, I've only seen a picture of it.

JANINE (as Tawny): I was thinking just that- I was thinking like a little nice- like a cage bird-

JACK (as Finnegan): (interrupting) Look, here's what I know

JANINE (as Tawny): (continuing) that you'd give to- to a nice lady.

SYLVIA (as Doyle): (talking over them both) You could probably like, adopt a decent bird. It's what I do with my dogs.

JACK (as Finnegan): No... look, here's what I know- here's what I can tell you... it's like rare, it's like really rare. That's why we're doing this- I think- because it's very rare, and because it's rare-

JANINE (as Tawny): (interrupting) Our zoo's shit

JACK (as Finnegan): Look... it means that I can't give you any pictures of it, so I don't know what this bird looks like, but I assume it's big and special, so we need a big special bird - another one - and we need a ringer bird that's big and special.

SYLVIA (as Doyle): Oh, like a Sesame Street one

JACK (as Finnegan): No, no... Oh, Doyle.

SYLVIA (as Doyle): ...what?

JACK (as Finnegan): You are young at heart

SYLVIA (as Doyle): ...yeah

JACK (as Finnegan): Hear me out here-

SYLVIA (as Doyle): I got it - I got two nieces who love that show

JACK (as Finnegan): Tawny... You got- yeah, so have I. We've all got- we've all got nieces. (pause, Dre laughing in background) Tawny, I need you to help me steal a ringer bird.

(Sylvia laughing, Austin laughing)

JANINE (as Tawny): Oh, god.

JACK (as Finnegan): I'll get the real bird, I'll tell you what it looks like, you get the fake bird... Tawny, do me this solid, *please*

JANINE (as Tawny): I- I mean look, you're a nice guy Finnegan, but what am I- what would I get out of this bird situation? I don't need a bird.

JACK (as Finnegan): (interrupting) You're helping a friend



JANINE (as Tawny): I- like- (sighs) you're- ah- you're the friend of the dude I help punch good.

(pause)

JACK (as Finnegan): Well I guess that's a no, then.

JANINE (as Tawny): No it's not a- (sighs, pauses)

AUSTIN: (to Jack) Your phone buzzes, and you're going to get a picture... of the bird.

JACK: Oh, okay

AUSTIN: Here's what it looks like, one sec, lemme... paste it in for you here. Put it over here in our group chat.... There you go.

(pause)

(Jack laughs)

AUSTIN: It is a super pixelated picture of the bird and because- because Sonny has a flip phone (Dre laughs) and he's just taken a photo (Janine: Ah, fuck) of a photo of the bird.

JACK (as Finnegan): Tawny, look I got good news, and I got bad news  
(Austin laughs)

JANINE (as Tawny): (sighs) Yeah?

JACK (as Finnegan): Which do you want first?

JANINE (as Tawny): ...the bad news

JACK (as Finnegan): It's a bad picture, Tawny.

JANINE (as Tawny): Okay, what's the good news?

JACK (as Finnegan): I have a picture of the bird

JANINE (as Tawny): (overlapping) I'm not even sure it exists.... (pauses) this looks like a fucking oyster with marinara sauce on it, man (Austin laughs)  
(all laugh, pause)

JANINE (as Tawny): What am I supposed to do with this? Fucking....

JACK (as Finnegan): You got enough?  
(Austin is still laughing)

AUSTIN: It does look like an oyster with marinara sauce on it.

SYLVIA: (whispering) It really does.

JANINE (as Tawny): Doyle... I hope your friend fucking knows a lot about birds, because he's going to need to.

JACK (as Finnegan): You- you gonna do this for me, Tawny?  
(Sylvia starts to say something as Doyle over this, but it's unintelligible)

JANINE (as Tawny): I- I- (laughs, sighs) man, I don't know what I'm actually doing I- I feel just like some sort of fucking zoo broker, just- (trails off)

JACK (as Finnegan): Tawny, a ringer bird. Looks like this one. It's all I need, that's all I need from you, Tawny.

JANINE (as Tawny): (sighs)

JACK (as Finnegan): I'm getting half the money that is also-

JANINE (as Tawny): Yeah, I'll- I'll look into- I'll look into it.

JACK (as Finnegan): Tawny, thank you- thank you so much. Also, make sure he boxes good, please, because I- because I love the guy.

SYLVIA (as Doyle): Hey, I always box good.

JACK (as Finnegan): Oh, I'm sure you do.  
(Austin laughs, Janine groans)

SYLVIA: Doyle winks, and gives him a thumbs up.

JANINE (as Tawny): Get back to the bags.

SYLVIA (as Doyle): Yes Ma'am!

SYLVIA: And he like runs over and start going at it.

AUSTIN: (pauses) That's a negative die

JACK: That's a negative die because the picture is bad, and presumably the theft- (others start to laugh and agree) the secondary bird theft is going to go wrong.

JANINE: Oh, god.

AUSTIN: So where you putting that negative dice?

JACK: Um, (deliberates) you can have it, Austin.

AUSTIN: Aw, thank you.

JACK: I'll drag it down.

AUSTIN: You got it? Oh- oh, I already had it.

JACK: Oh!

AUSTIN: I've just taken it from you, somehow.

JACK: Are we keeping an eye on when to start Act 2, Austin?

AUSTIN: Yeah, it's half dice, so it's when we get down to ten die.

JACK: Okay

AUSTIN: And right now we are at 1-2-3-4-5-6-7-8-9-10-11-12-13-14. I think it'll end on you. It'll be your last scene? Maybe? 1-2-3... yeah, I think that's right. I think.

JACK: Okay.

DRE: No, I think it's your last scene.

AUSTIN: It is- it is my last scene, you're right. Ah... cool. So, Doyle.

01:44:59 - 01:54:47

SYLVIA: I think- I mean, after that I think we've gotta head to the zoo (pause) right? That sound good?

AUSTIN: Sure, are you helping with the zoo theft?

SYLVIA: I mean, yeah, like Doyle off- volunteered that info, right?

AUSTIN: Oh right, yeah, what's your friend's name?

SYLVIA: (continuing)...My friend at the zoo. (pause) I don't have a name, shit. (pause) It's Van McLaren.

AUSTIN: Good- good name, yeah. Van?

SYLVIA: Van, yeah.

AUSTIN: So... it's bird zoo scene it sounded like?

SYLVIA: Yeah. So Doyle has taken Tawny over to the zoo to talk- I think this is like, late at night because I think that his friend is just on the cleaning crew.

AUSTIN: Oh, okay, sure.

SYLVIA: This dude doesn't know shit about animals, he just like has, the keys to the place

AUSTIN: Okay. Can I play Van McLaren?

SYLVIA: Yeah, sure!

AUSTIN: Okay, cool. Uh.... cool. Who else is with you?

SYLVIA: (pauses) Tawny is, and... I don't know, does Tawny wanna bring- I feel like we need to get Jodi involved more? But I don't know if she would be involved in it. I don't think so.

AUSTIN: Ooh, maybe it's part of that bad end of the last one? Is...

JACK: Oh, Jodi gets involved too?

AUSTIN: And Tawny like, brings Jodi up to speed on this.

JANINE: Oh, yeah, for sure.

AUSTIN: (interrupting) That it's like, "Yeah, I'll help you get the bird"

JANINE: (overlapping) Is this part of whatever bullshit Sonny's... yeah....

AUSTIN: Exactly. (pauses) So the three of you show up to- is it like after hours, is it- the zoo closes and then like Van opens the gate for you secretly...

AUSTIN (as Van): Come on in y'all. Let me show you around, what is it you need again?  
A sort of rooster?

SYLVIA (as Doyle): Like a... have you got the picture? Tawny?

JANINE (as Tawny): It looks like if one of those nerd candies was like, real and grown up  
and half of a crow.

AUSTIN (as Van): Damn! She's vicious. Making fun of that bird like that... No but real,  
what kind of fucking bird is that?

SYLVIA (as Doyle): It's like orange, and... that's pretty much all we know. (pauses) I  
mean like... it's probably kind of big, right?

AUSTIN (as Van): I was going to say like, how big is it? We got a cat that looks kinda  
like that

SYLVIA (as Doyle): You know, we need a bird

JANINE (as Tawny): (overlapping) We're looking for a bird, man.

DRE (as Jodi): (talking over them both) You have a bright orange cat? At the zoo?

AUSTIN (as Van): It's a black cat that has a bright orange face- head- situation.

JANINE (as Tawny): You mean like a tiger?

AUSTIN (as Van): It's sorta like a tiger.

SYLVIA (as Doyle): That sounds cute

AUSTIN (as Van): I could show you that one

DRE (as Jodi): (over him) This is a weird zoo.

SYLVIA (as Doyle): Can we- after, can we go see that?

AUSTIN (as Van): We can go see that right now

DRE (as Jodi): Do you have elephants?

Van

SYLVIA (as Doyle): You we gotta go do this- (breaks off) I'd love to.

AUSTIN (as Van): No, there's no elephants-

SYLVIA (as Doyle): (interrupting) We gotta go do this bird shit

AUSTIN (as Van): (continuing) No elephants, unfortunately they took 'em all from us, don't ask it- don't ask it was- it was a bad day.

DRE (as Jodi): Okay. I'm- I'm sorry.

AUSTIN (as Van): Fucking Jamian- Anyway, what else we got... birds (deliberates) we got eagles? We got... (trails off)

SYLVIA (as Doyle): Are eagles orange?

AUSTIN (as Van): (deliberates) No.

SYLVIA (as Doyle): I'm pretty sure they're like... not

DRE (as Jodi): Wait, what if we painted it orange?

JANINE (as Tawny): Yeah, I was gonna say, don't you guys have some sort of animal paint here?

AUSTIN (as Van): Animal paint?

SYLVIA (as Doyle): You can't paint an animal?!

AUSTIN (as Van): I'm- Imma call PETA, no! After the elephant thing we're being very careful. Now, I think-

JANINE (as Tawny): I don't know, it seems like a shitty zoo isn't gonna call PETA.

AUSTIN (as Van): I-, mmm.

JANINE (as Tawny): It's a real empty threat.  
(Dre laughs)

AUSTIN (as Van): God, you saw right through me, are you some type of... lawyer? What's there- she's smart, Doyle, you hang on to her.

DRE (as Jodi): Ok, what's the biggest bird that you have, and that also has orange in it?

JANINE (as Tawny): Wait, do we know if this bird is big?

SYLVIA (as Doyle): Rare birds are always big, that's why they're rare.  
(Austin laughs)

DRE (as Jodi): Yeah, he's gotta.... Doyle's got a good point.

AUSTIN (as Van): Alright, let me think

JANINE (as Tawny): He did say he needed a ringer and that usually means like a- like a big bird, yeah.

DRE (as Jodi): (overlapping) Yeah.

AUSTIN (as Van): (overlapping) Is that a type of bird? A ringer?

JANINE (as Tawny): You're the zoo guy!

AUSTIN (as Van): I'm-! I work... you know, security, I work janitorial services, I feed the birds, and I play with them sometimes, to keep 'em entertained.

DRE (as Jodi): Wait, if you feed the birds, it shouldn't be that hard to tell us what the biggest orange bird is?

AUSTIN (as Van): I don't like- I don't... I don't like birds that much. I make somebody else feed the birds.

DRE (as Jodi): Wait, but you just said you feed and play with them, yeah?

SYLVIA (as Doyle): (overlapping) You just said you play with them

AUSTIN (as Van): Animals! In general! Not the birds.

SYLVIA (as Doyle): Oh, okay.

DRE (as Jodi): Ohhh, okay.

AUSTIN (as Van): God.

SYLVIA (as Doyle): So who's the bird guy?

AUSTIN (as Van): Oh, he's not in today.

SYLVIA (as Doyle): Well, shit

AUSTIN (as Van): That's- that's Jamian, who I mentioned before, under my breath.

DRE (as Jodi): Okay can- can you just take us to the birds?

AUSTIN (as Van): Yeah let's- just, just come with me.

DRE (as Jodi): Okay.

AUSTIN: And he leads you into like, it's like a- basically an aviary, and it's like, an enclosed thing. It has like, a couple of subdivisions, but mostly is open. But like, the rarest of birds like- like, I'm sure the Eagle has its own segment in there. It's not- it's not just like in there with the rest of the birds. (pauses) And there's just a bunch of birds around. I'm gonna give this a white die, at this moment actually.

AUSTIN (as Van): I think the best looking is that Toucan Sam motherfucker.  
(all laugh)

JANINE (as Tawny): Th- the Toucan?  
(Jack laughs)

AUSTIN (as Van): Yeah, that's what I said!

SYLVIA (as Doyle): You got a net?

AUSTIN (as Van): d- do- you got a net?

SYLVIA (as Doyle): I figured as you're a zoo, you'd have a net

AUSTIN (as Van): Yeah, you know what- yeah, give me a second

SYLVIA (as Doyle): Thank you

AUSTIN (as Van): Sorry, I'm just not supposed to have people here after dark like this.

JACK: There's a text from Finnegan that just says "How's the bird going?"  
(Austin laughs, Dre laughs)

SYLVIA: Doyle just sends back a 100 emoji  
(all laugh)



JANINE: I need to- I need to know if “How’s the bird going?” If Finnegan did the thing where the phone suggests the emoji instead of the word when you type the word  
(Jack laughs, Dre laughs)

JACK: What does it suggest if I type... is there a ?

AUSTIN: Yes

JANINE: Yeah! If you type “bird” in your phone it’ll give you an emoji of a bird and replace the word “bird” with that emoji, if you want it to.

JACK (reading off the screen whilst typing): How’s... the... bird- ooh! Yes, it’s like a little pigeon, yes

DRE (or is it Austin?): (laughing, overlapping) I like that Jack- Jack is actually typing it out.

JACK: But yeah, yeah the emoji is there.

SYLVIA (as Doyle): Shit, does he want a pigeon?  
(Austin laughs)

JANINE: It’s like one of those children’s soundbooks

JACK: Yes, yes (laughs) It’s a little- it’s a little picture of a grey bird.

AUSTIN (as Van): Well if you want a grey bird, we got grey birds... you know what, how about this: you take the toucan- you’re gonna bring these back to me right? Right?

SYLVIA (as Doyle): I think... y-yeah. Yeah, yeah.

AUSTIN (as Van): Okay, alright. I’m going to give you the toucan, I’ll get you a couple of pigeons, and then just in case I’ll get you like a- like an Oriole which is- which is like this thing, but backwards- Orange on the bottom and black on the top, just in case the image got inverted.

JANINE (as Tawny): That’s not how image inversion works... it doesn’t just flip the two colours of an object around the other fucking way

AUSTIN (as Van): (interrupted) Well, I’m sorry, did you go to graphic design school, all of a sudden?

SYLVIA (as Doyle): Inverted means upside down, I thought.

JANINE (as Tawny): (over Doyle) I'm self taught!

AUSTIN (as Van): (to Doyle) Thank you, thank you. Upside down, that's what I'm trying to- sorry, not inverted.

SYLVIA (as Doyle): (over Van) So if the bird's- if the bird's. (trails off)

AUSTIN (as Van): (continuing) I used the wrong words, maybe the image was upside down, is what I meant to say, I guess. Who has the net- me. I'm going to get you guys those birds.

AUSTIN: And he gets you five birds.  
(Dre laughs, Janine sighs)

SYLVIA (as Doyle): So, uh....

DRE (as Jodi): What are you going to tell people when the birds are all gone tomorrow?

AUSTIN (as Van): Sometimes birds, they... get out, or they go underground, or whatever.

SYLVIA (as Doyle): Bird cleaning?

AUSTIN (as Van): That's a good... a bird cleaner came, bird cleaners came and took 'em out, took 'em all.

SYLVIA (as Doyle): Sometimes- sometimes I'll have take my dogs to like, the groomers and they're gone for like, almost the whole day

AUSTIN (as Van): Oh, how is Daisy-Bell doing?

SYLVIA (as Doyle): Daisy-Bell's good. Grover is a little grumpy lately, but I think that's just because he's, ah, he's not liking the new apartment?

AUSTIN (as Van): Yeah, I don't give a fuck about Grover. Grover bit me that time.

SYLVIA (as Doyle): Hey! Hey, Grover's a good boy.

SYLVIA/AUSTIN (as Doyle/Van): Anyway,

SYLVIA (as Doyle): Speaking of, one of yous two is going to have to take these birds, 'cause I've already got three dogs at home (Austin laughs, Janine groans) and... my landlord already doesn't like that so... you could probably split them up

DRE (as Jodi): Listen, my place has a strict no pets policy and I (sucks in breath) I need that deposit, *so...*

SYLVIA (as Doyle): I get it.

DRE (as Jodi): ...*Tawny...*

JANINE (as Tawny): Yeah, I'll take all the birds. I'll take 18 fucking Birds to my fucking bachelor apartment.

DRE (as Jodi): (overlapping) *Thank youuu*

AUSTIN (as Van): Oh, you need a tawny owl too? We got tawny owls, I can give you one of those too.

SYLVIA (as Doyle): It's not nece- That's- that's her name dude, don't be- don't be rude.

AUSTIN (as Van): Oh, okay. Apologies.

SYLVIA (as Doyle): C'mon man .

AUSTIN (as Van): Okay! Okay... okay, okay? Okay!

AUSTIN: And... and you get five birds. It is: a toucan (Jack laughs), a robin, an Oriole, and two pigeons.

JACK: (laughing) And two pigeons!

AUSTIN: Two- two doves! They're doves. And I think Van goes out, and he's like

AUSTIN (as Van): People don't know but doves... are pigeons. Makes you think

JANINE (as Tawny): It doesn't make me think at all, can we go?

AUSTIN (as Van): Someone has to be more thoughtful. I'll see y'all out. When you return 'em - that's when I'll let you see the tigers.

SYLVIA [as Doyle]: Oh, *man*

AUSTIN (as Van): You have *one week*. I need these back in one week.

(Dre laughing)

SYLVIA (as Doyle): Ey, when have I ever let you down? Don't answer that.

AUSTIN: ...Okay, alright. (Sylvia laughing) Where does this positive dice go?

SYLVIA: Um, it was my- I pick, right? Because it was my scene? (Austin confirms) I wanna give this to Tawny as well, 'cause she's being a real trooper. Putting up with all these birds. (Dre laughs)

AUSTIN: Oh, what a champ

JANINE: Oh, god.

SYLVIA: Yeah. Meeting, fucking, Doyle's idiot friends, from fantasy football (Janine laughs)

AUSTIN: Oh, god. It's another game - we'll have to get to that later.

SYLVIA: Oh totally.

AUSTIN: Alright Tawny, your scene. We have three more scenes - Tawny, Jodi, and me, and then we'll- we'll go to Act 2. Actually go to the Tilt, which is very exciting.

01:54:47 - 02:02:52

JANINE: Ooh right, okay. So Finnegan was the one who needed the fake, good bird?

JACK: Yeah. I need all the birds. All the birds go to me. (some laughter in the background) Well, I mean two birds.

JANINE: Oh, shit, we also have, uh, Sonny wanted to specifically meet with Doyle, right? And Tawny?

AUSTIN: Yeah yeah yeah, that's a scene that I can do, as my last scene (JANINE: Okay) I think that makes sense as the last scene of the first act, actually.

JANINE: Yeah, that's true. Okay, I think the thing that happens then is, um, (deliberates) Shit, you know what? Someone set up. I'll resolve.

AUSTIN: Oh! That's a good idea. I want it to be Tawny and Jo at the FBI, Federal Bureau of Investigations office. Actually - we haven't decided if- if you- it just says "federal law enforcement", it doesn't say the FBI.

SYLVIA: (laughing) Do you guys work for the IRS?

AUSTIN: You guys work for the IRS. It's you two and (DRE: Yeah, okay) Maggie meeting back up or- Maggie calls you both in.

JANINE: Does the IRS have undercover people? (Sylvia laughing)

AUSTIN: It does.

SYLVIA: (overlapping, laughing) I don't think that works

AUSTIN: (continuing) It does. Listen.

DRE: In Bluff City they do. (Sylvia is still laughing)

AUSTIN: Right, exactly. (JANINE: Shit) This is Atlantic City analogue- let me tell you, the IRS is up to some business.

JANINE: Sonny is definitely not reporting his- his boxing income.

AUSTIN: Oh, definitely not.

JANINE: Like that's- yeah, okay.

AUSTIN: Totally.

JANINE: Sure.

AUSTIN: So, yeah - I- somebody else wanna play Maggie, since Tawny is in this scene?

JACK: I'll be Maggie

AUSTIN: Okay, so... Maggie is calling in Tawny and Jodi to like, have this conversation.

JACK: This conversation about...

AUSTIN: Pfft, I don't know, help me figure it out.

JACK: Okay. (Dre laughing)

AUSTIN: I think Maggie's in charge though, right? Maggie feels to me like she (JACK: Yeah)- and she-

JACK: (interrupting) She has the van.

AUSTIN: And she has all the binders now, right? The receipts? (Jack confirms) Okay. Also, there are undercover IRS agents, I've learned.

JANINE: Okay. That's terrifying. (Austin agrees, Dre laughs)

JACK (as Maggie): Thank you for coming in.

JANINE (as Tawny): Yeah.

JACK (as Maggie): I know that you're both busy. Tawny, you look exhausted.

JANINE (as Tawny): I didn't sleep.

JANINE: Wait- no. It's the day-of, so she wouldn't have slept, right?

AUSTIN: It could be whenever. We can say this is the next day.

JANINE: Well, because that meeting was supposed to be the next day from the...

JACK: Oh, that's true

AUSTIN: True, true true true, yeah

JANINE: (continuing) I'm not sure if it matters, really.

AUSTIN: Maybe you just finished delivering the birds, that's why you're exhausted?

JANINE: Yeah.

JANINE (as Tawny): Yeah, I just had to drive a car load of birds to my apartment, and...

JACK (as Maggie): Right.

JANINE (as Tawny): Yeah. (sighs)

JACK (as Maggie): I can see how that would be exhausting.

DRE (as Jodi): Also, we stole those birds? I feel like, as your superior (JANINE, as Tawny: Yeah), we should probably tell you that.

(pause)

JANINE (as Tawny): It's got something to do with that guy...

JACK (as Maggie): Okay. Well-

JANINE (as Tawny): (interrupting) With all the guys, but someone in particular

JACK (as Maggie): (interrupting) So let's take it back one step. (pause) You stole, uh (pause), more than one bird? And then took it to your house?

JANINE (as Tawny): Well, I wasn't gonna leave it in my car.

DRE (as Jodi): Yeah, that's inhumane.

JANINE (as Tawny): That's inhumane.

DRE (as Jodi): It's hot out here (Austin laughs)

JACK (as Maggie): How many birds are we talking about?

JANINE (as Tawny): It's five birds. It's a- uh, sparrow and an orange thing, and a-

DRE (as Jodi): (interrupting) It's a- it's a toucan!

JACK (as Maggie): (interrupting) I don't care about what birds you stole.

JANINE (as Tawny): (continuing) One of those cereal ones.

DRE (as Jodi): (interrupting) It's two pigeons-

JACK (as Maggie): (overlapping) Where- where did you get these- I don't care what birds you stole! (Austin laughs, Janine laughs) You idiots.

(Austin laughs in background, Janine laughs)

DRE (as Jodi): Woah! Okay!

AUSTIN: (Still laughing) Fuck!

JACK (as Maggie): Where did you steal the birds fro- where did you steal the birds from?

JANINE (as Tawny): Technically we didn't steal the birds, they're on loan from the zoo, from a zoo employee.

JACK (as Maggie): ...No, there is not- "zoo loan" is *not a thing*. Zoo loan is not a thing!

JANINE (as Tawny): Were you there? Did you sign the paperwork?

JACK (as Maggie): What paperwork?

JANINE (as Tawny): Exactly.

DRE (as Jodi): Oh gosh okay, yeah, yeah. Who's name calling now, huh?

JACK (as Maggie): Well, I was gonna bring you in here to talk about taxes, you know? Like our job is, to talk about taxes, but now we're-

JANINE (as Tawny): (interrupting, overlapping) Our weekly meeting about the taxes, yes.

DRE (as Jodi): (over them both) talking about bird theft?

JACK (as Maggie): Well, I-

JANINE (as Tawny): Well, do you- do you wanna know who we stole these birds for?

JACK (as Maggie): Yes, I d- uh, uh, uh, y- yes, tell me who you stole the birds for, and I will make a decision.

JANINE (as Tawny): For your buddy. With the shelves? You said shelves, you said that h- he reported really expensive shelves?

JACK (as Maggie): The submarine man? With the bad coffee?

JANINE (as Tawny): Yeah, the submarine man. With the suspiciously expensive shelves. And bad coffee.

JACK (as Maggie): You stole... five birds... for th- for the man who runs the scuba shop?

JANINE (as Tawny): There's something going on. We gotta see what it is.

JACK (as Maggie): I don't think you know that there are very specific codes of conduct for officers, especially for undercover officers of- and I'm gonna remind you again- the *IRS*.

DRE (as Jodi): Yeah, no, this is-

JANINE (as Maggie): You don't wanna see what he does with this bird money?



DRE (as Jodi): This is evidence of tax evasion and wage theft and-

JACK (as Maggie): *You stole the birds!*

(Austin is quietly laughing)

DRE (as Jodi): No, no, no. We witnessed the theft of the birds-

JACK (as Maggie): (interrupting) Well then, who took them?

DRE (as Jodi): (continuing) and then retook possession of them. D- Doyle? Was that his name?

JACK (as Maggie): The other submarine man? (Austin laughs)

JANINE (as Tawny): His name is Doyle, yes. The other submarine man.

DRE (as Jodi): Mm-hm

JANINE (As Tawny): He's got a mean right hook.

JACK (as Maggie): So- uh, sorry?

JANINE (as Tawny): He has a mean righ- I train him.

JACK (as Maggie): He punched you? Yo- you *trained* him?

JANINE (as Tawny): No- no, I- (sighs) Yes

DRE (as Jodi): Oh yeah, no, he boxes illegally. (laughter) He boxes illegally at the bowling alley I work at. There's an illegal boxing ring at the bowling alley I work at. That's also stuff you should know.

JACK (as Maggie): So we're all just getting it out to the table?

(Austin laughs)

DRE (as Jodi): Well, I mean, he's probably not claiming those boxing incomes on his W-2, so, isn't it relevant? Miss "we're the IRS" antsy-pants?

JACK (as Maggie): (draws breath) Here's what we're going to do. You're going to listen to me, and then execute my instructions. Like agents of the IRS. Which, that's what we

are. We're not bird thieves. We're not box- illegal boxing instructors. I don't know what you've been getting up to, Jodi, but it sounds like more bird theft.

DRE (as Jodi): (interrupting) I teach- I teach bowling.

JANINE (as Tawny): (interrupting) I thoroughly ob- mm.

DRE (as Jodi): That's what I do.

JACK (as Maggie): Okay. Well that sounds good. I'm on board with that. That's a good one.

DRE (as Jodi): Thank you.

JACK (as Maggie): See? Tawny? See?

JANINE (as Tawny): Boxing! I teach boxing! That's wh- they're both B-words and everything!

JACK (as Maggie): Well, your boxing is illegal and the bowling is very legal. Look. Here's what we're going to do.

JANINE (as Tawny): (interrupting) My boxing isn't illegal, it's just sometimes people use it illegally afterwards.

JACK (as Maggie): (interrupting) I swear to God. I swear to God. (Austin laughs) I should've never moved to Bluff City. This is what we're going to do. Tawny - you are going to deliver the birds that *you* stole *to* the submarine man. I'm going to watch this, and then, uh, enforce the law. Also, I suspect it's probably something to do with taxes, which, that's why we're here. Jodi-

JANINE (as Tawny): (interrupting) You're never gonna get the tax part if you just arrest him when he gets the bird.

DRE (as Jodi): Yeah, you gotta follow the string.

JACK (as Maggie): Okay, we're gonna follow the string

DRE (as Jodi): That's what they taught me at the... IRS officer academy. You gotta, you gotta let the string play out.

JACK (as Maggie): You gotta let the string play out. I'm fairly sure what we're doing is illegal but I'm prepared to overlook it. Tawny, deliver the birds. Can you get them in your car?

JANINE (as Tawny): I mean, I obviou- yeah, I just did- I just did that, and then it took me like an hour to get them out of the car because they were all like, hand- you know those hooks that you're supposed to put your dry cleaning on? They were all like fighting over those, and (Jack laughs) I had to take the mirror out of my purse and throw it back there, and it kept them happy for a little bit, but, it's too small for the-, yeah. I can fit them into my car.

JACK (as Maggie): (sighs) This is what we'll do. I will rendez-vous with you, let's say, three days from now? Okay. I'll have the bill please.

JACK: And I gesture to a waitress.  
(beat)

AUSTIN: Oh, we're at a restaurant?

JANINE: Yeah, I thought we were at the office

DRE: (at the same time) I thought we were at the office.

JACK: Oh, are we actually at the office? (all are laughing) Did we establish ourselves at the office?

JANINE: We did.

DRE: Yes

JACK: Ah! It's fine.

JANINE: You gesture at a clerk and she brings you another one of those receipts. (Austin laughs) Another one of those fucking receipts.

JACK: If she brings me another- Like I've been hemorrhaging these all day. (Dre and Austin laugh)

AUSTIN: Ah, Perfect. Okay. Janine, where are you gonna put that positive dice?

02:02:52 - 02:11:09

JANINE: I want to give that positive dice to... (deliberates) Jodi

AUSTIN: Speaking of Jodi, it's your scene.

DRE: Uh-huh... oh boy. Hmm, I was actually thinking of letting you all also establish this scene for me

AUSTIN: Okay

DRE: Is there... I guess, is there anything anyone wants with Joni?

AUSTIN: I think we don't have a lot of Jodi's personal life. I would love just a short scene of Jodi being like- almost just like a, solo scene like, Jodi in reflection

JACK: Yep. After having stolen all these birds.

AUSTIN: And then having been yelled at by her boss.  
(pause)

DRE: Yeah, okay. Um...

AUSTIN: So like what does Jodi do to like...feel good (pause) Does Jodi bowl? Is Jodi like, I know Jodi bowls but- but is bowling good for Jodi? Like, clear her head?

DRE: (deliberates)

AUSTIN: Or does she have a different passion now?

DRE: No, I think- I think what she does actually is when she's feeling like, really crappy is she like, facetimes her parents back home.

AUSTIN: Awh

JANINE: Awh!

DRE: And I guess- do- can you tell people you work for like the IRS? like, if she's undercover I guess- I guess her parents probably don't know that she's doing IRS stuff, but they probably know that she's like, a bowling pro. I don't know.

AUSTIN: I don't know, you tell me.

DRE: Right... they probably know she works at the IRS, but she probably hasn't told them details.

AUSTIN: Yeah.

DRE: So yeah, I know, she just kind of calls home and her father, the bowling Pro like, asks how her average score has been, and Jodi tells him a story of like to 6 year old twin brothers that she taught like how to bowl the other day and I think she like, it's just like- it's just like a nice pick me up.

AUSTIN: That's good. Does your bowling Dad give you any bowling tips, or like, life tips like that couched in bowling jargon?

DRE: (laughs, recovers, deliberates) Hold on, let me look up bowling terms in Google really quick.

AUSTIN: I got one, I got one.

DRE: Yeah, go for it.

AUSTIN: This is a very- he has a big moustache obviously right?

DRE: Yeah, yeah of course.

AUSTIN: And like, thinning hair but still like you know a decent hairline he's like-

AUSTIN (as Papa O'Brian): Listen Jodi-

AUSTIN: Jodi, Jodi's your real name right? Joni, Joni's the cover name?

DRE (as Jodi): Listen, Dad

AUSTIN: Oh, this is me being clear.

DRE: (laughs) Jodi is her real name.

AUSTIN: Yep, okay.

AUSTIN (as Papa O'Brian): Jodi, listen the first thing you learnt as a bowler is the 10% guideline. The bowling ball, the thing you pick up, that you throw, the thing that defines you out there on the lanes is going to be about 10% of what you weigh. What that means is, we all got a limit to how much we can carry. You don't want to carry too little, because

then you're not using all that you got, but you never want to pick up a ball that's even a little bit too heavy. Just, whatever you do, don't pick up a ball that's too heavy, whatever you do.

DRE (as Jodi): Dad, does that apply to birds too?

AUSTIN (as Papa O'Brian): Birds?!

DRE (as Jodi): Yeah... Don't worry about it, Dad. Thanks for the advice

AUSTIN (as Papa O'Brian): (whispering) H- Honey, did you give Jodi a bird?

DRE (as Jodi): No, I've- I've been looking at birds.

AUSTIN (as Papa O'Brian): Okay. Be careful, don't trust a bird. That's the third rule... of bowling.

DRE (as Jodi): I thought we go to turkeys... that's a good thing in bowling?

AUSTIN (as Papa O'Brian): Don't trust 'em though.

DRE (as Jodi): Oh- okay.

AUSTIN (as Papa O'Brian): Never trust a turkey.

DRE (as Jodi): This is getting weird, so I'm going to go... I love you Dad!

AUSTIN (as Papa O'Brian): Love you too.

AUSTIN: Is that a positive scene?

DRE: I think so.

AUSTIN: Yeah. Okay, yeah. You took a positive. Good. Alright, cool.

DRE: I'm going to give this positive dice to... I'm going to give it to you, Austin.

--02;07;05--

AUSTIN: Awh, thank you. So... I'm going to establish this last scene. It's a scene with- this is that next night so I think this- is the scene with Doyle. It's with Doyle and Finnegan, I don't think he's explaining the the plan to Tawny. Like, the full plan he kind of originally had was just going to be Doyle, but- but he's figured it out, and wants to be Finnegan on it to. So this is the next night at the- and it's another bad plate of cheese fries, between the three of them, lit in- I think

it's Galaxy bowling night that night, so the lighting is just ridiculous- you know what Galaxy bowling is? Does everyone know what galaxy bowling is? (Jack, Sylvia confirms) If you don't, it's flashy lights and loud music, and like everything's like- looks like it's like, Space Mountain, but it's bowling, and we're in the bar and having these cheese fries and I go-

--02;08;05--

AUSTIN (as Sonny): Fin, Doyle, I'm glad you're here, the- the Whittakers are going to bring their fighter over later tonight, but I just want to get things straight before they showed up, and before we all agreed to the terms. You know, this is how it'll happen - you're going to get the bird, you're going to put in a crow, and then if Doyle - it is a win-win for us, no matter what happens - look me in the eye - no matter what happens, this is a win-win for *us*. If you win, we can get their money and we can bring back the bird, and no-one knows it was ever gone. And if you lose, then they get the bird, I hold on to the money in a crow, and then my family will deal with them because they took the bird, and I'll make sure everybody knows "Oh they stole the bird, so that means"-

JACK (as Finnegan): (interrupting) Will they get the-

AUSTIN (as Sonny): Ah, hm?

JACK (as Finnegan): They'll get the ringer bird, right?

AUSTIN (as Sonny): Yeah, right right right.

JACK (as Finnegan): I get the bird

AUSTIN (as Sonny): Wait, you want the bird?

JACK (as Finnegan): Why do you think I stole- why do you think I- hold on, I got Doyle to steal another bird, we've been through this Sonny

AUSTIN (as Sonny): I didn't realise you kinda- I thought that bird was to give to the Whitakers? You telling me you want-

JACK (as Finnegan): (interrupting) No, no. Well I don't want *like* that, I don't want a copy of the bird. I want the real article.

AUSTIN (as Sonny): What are you going to do with a bird?

JACK (as Finnegan): It's nautical! It's like a pirate!

AUSTIN (as Sonny): You don't even have a ship, you have submarines!

JACK (as Finnegan): Yeah and... you can sit in them, in the shop.

SYLVIA (as Doyle): I don't think you can fit that bird in one of those submarines.

AUSTIN (as Sonny): (flustering) Well- how are you gonna get it out?

JACK (as Finnegan): We're not taking a bird into the sub- well, I'm going to have to put the bird in the submarine to...

SYLVIA (as Doyle): Well, I mean pirates put bird on their ship, which is why you said it was pirate-y, so I figured you'd use submarines as basically your equivalent to a ship...

JACK (as Finnegan): Doyle's right, actually.

SYLVIA (as Doyle): ...so I thought you wanted to do that.

AUSTIN: But that's moment when the Whitakers- someone from the Whitaker family shows up- I don't have a good first name. Wally? Walt? Winston?

JACK: Walt!

AUSTIN: Walt Whitaker?

JACK: Walt Whitaker is good

AUSTIN: Yeah. Walt Whitaker and then their fighter, who is named Achilles Apollo, shows up.

DRE: Fuck! (Jack laughs)

AUSTIN: And, Achilles Apollo is like, just a big fucking rad looking dude. Who might also be a musician? Maybe? I think he might be like, an alternative rapper, you know what I mean? Like, he's definitely been to Minnesota. He's definitely that sort of rapper, and also has the early career of Vin Diesel thing of nobody knowing what his ethnicity is so is just, generally being impressed by his presence. And they just walk through like, we just get of a shot through the door of galaxy bowling? And it's like, the lights are flashing and in come just these two men in suits. Walt Whitaker and Achilles Apollo. And they come and just like, sit down- sit down at the table. Janine and Dre, do you want to be Achilles and Walt?

DRE: Sure

JANINE: Uh, yeah.

DRE: I'll be Achilles



JANINE: Who wants to- okay, I'll be Walt.

02:11:08 - 02:15:37

AUSTIN (as Sonny): Gentlemen, (claps) why don't you take a seat, I'm (deliberates, flustered) I'm gonna get some drinks and so- do you guys drink? I'm not much of a drinker myself, does anyone want a drink? Ok, what about you Mr Whitaker?

JANINE (as Walt): Do you have proper whiskey ice here?

AUSTIN (as Sonny): Whiskey... ice... yeah of course, of course I'll be right back... just hang tight, and chat here with- with with my manager

AUSTIN: And I touch Finnegan's... the back of Finnegan's shoulder

AUSTIN (as Sonny): He works out in the alley here, works some of the books obviously, and Doyle - you and Apollo should get into these- Mr... Mr... I'll be right back.

AUSTIN: And walks away to go to his private office, where he keeps whiskey to give to clients but does not drink it himself.

JACK (as Finnegan): So... how long have you been in Bluff City?

JANINE (as Walt): No longer than necessary

(Jack sucks in breath in background)

DRE (as Achilles): Too long already.

JACK (as Finnegan): Wow! That's not a positive... response.

DRE (as Achilles): It's not a positive city, my friend.

JANINE (as Walt): The sea air is... bad... for... me

JACK (as Finnegan): Oh, it's bad for- for- for- uh, your- your- your lungs?

JANINE (as Walt): No, just for me as a whole

JACK (as Finnegan): Okay... Sorry, do you mind me asking how old you are sir? Because you look... extremely old.

(Austin laughs)

SYLVIA (as Doyle): You can't just ask people how old they are.

DRE (as Achilles): I think that's a pretty rude question for you to ask of my friend

JACK (as Finnegan): I don't mean anything bad I just-

DRE (as Achilles): (interrupting) No, I think you should apologise for it

JACK (as Finnegan): Well, I don't mean anything by it I just-

JANINE (as Walt): (interrupting) There is no need.

AUSTIN (as Sonny): (interrupting, talking over Walt) Here, we go two whiskey ices!

AUSTIN: And puts down like, big Coca-Cola cups- not even, it's like the 1990s style blue-white cups with light blue and zig-zag colours just filled with crushed ice and whiskey.

JANINE: Oh, my God! (laughs)

AUSTIN (as Sonny): Is everything all right gentlemen?

JANINE (as Walt): (sighs) This isn't...

AUSTIN (as Sonny): Listen, just-

JANINE (as Walt): (continuing) ...correct

AUSTIN (as Sonny): (continuing) the fight... just give me a couple of days everything's going to be ok... just... I... everything's gonna be fine, I'll put up- you just give me a sec- give me a second, I'll be right back.

AUSTIN: And, Sonny runs away again.

SYLVIA (as Doyle): He does that a lot.

JACK (as Finnegan): Yeah, it's... you know he is- he's my protege

SYLVIA (as Doyle): [sighs] This again?

(Austin laughs)

JACK (as Finnegan): So, you like birds?

JANINE (as Walt): ...Yes. Not nautical birds, land birds in particular interest me.

JACK (as Finnegan): Oh, you've really got it in for the for the ocean, haven't you?  
(Sylvia laughs)

Why- what do you see in birds? Because I see them all the time, and I'm just you know, they're up there, or- or they're down there, or they're you know, they're kind of there- you know when they- when they're at the very top of the tree, and you know most of them are brown.

SYLVIA (as Doyle): We've got seagulls. They're like... greyish

JACK (as Finnegan): Yeah we've got seagulls, those are grayish

JANINE (as Walt): This is what I mean about nautical birds.

JACK (as Finnegan): ...Yeah.

SYLVIA (as Doyle): Oh, yeah, my bad.

DRE (as Achilles): This is the worst conversation I've ever been a part of in my life.  
(Sylvia laughs)

AUSTIN: And Sonny comes back with a briefcase and puts it down.

AUSTIN (as Sonny): Alright, this is- before we even get to the birds, or anything else, this is just a bonus si- a bonus signing, here it is.

AUSTIN: and he just slides it across the table to Whitman- to Whitaker and Achilles Apollo and it's like, his life savings in cash, and just gives it up. (someone whistles in surprise)

DRE: How much we- how much are we talking?

AUSTIN: A few hundred thousand dollars, probably

DRE: (surprised) Woo, okay.

JANINE: Oh, boy.

AUSTIN: This is negative. Someone put a negative thing.

JANINE: Yeah, ah.

AUSTIN (as Sonny): (nervous) So... the deal's on, right?

DRE: I think Apollo just like, pops open the briefcase, looks at it, takes out like a hundred dollar bill, and gives it back to Sonny and says-

DRE (as Achilles): Buy some real damn ice trays.

DRE: And just knocks one of the whiskey- both of the whiskey glasses off the table.

SYLVIA: And Doyle just stands up immediately

JANINE: (laughing and in background) That's the most awesome thing, that's so good.  
(pause)

AUSTIN: Great, good. (pause)

02:15:37 - End

AUSTIN: I'm gonna give this dice to.... Jack.

JACK: Uh-oh

AUSTIN: And that is where we at after- at the end of the first act. Good. It is time for the tilt.

(starts to read from playbook) When half of the dice been taken from communal pile, act one ends. The break between the acts is the time when something new and unstable is injected into the story - this is called The Tilt, as act one wrapped up you'll have dice in front of you as a result of the preceding scenes. Roll them all. (stops reading)

So, just the ones in front of us. I'm going to roll them all, because I know how to do this really quickly. Is that okay? (Dre agrees)

JACK: Just the ones in the middle of the table, right?

AUSTIN: No, not the ones in the middle of the table.

JACK: Ohh, I see.

AUSTIN: The ones in front of all of us. So, I'm gonna roll mine - I just rolled mine, I'm gonna roll Dre's, I rolled Dre's- Dre got the same result that he already had, which was impressive.

DRE: That's weird.

AUSTIN: Yeah. I'm gonna roll Janine's, I'm gonna roll Sylvia's, and I'm gonna roll Jack's. Okay. So.

(reading from playbook) Roll them all and add all the white dice - individually, that is - add all of the white dice and add all the black dice together, and then subtract the higher from the lower.

That means, for example, If you have one black die and one white die with a 6 and 4 respectively then that's, 2 black. If you have 1 black and 3 white dice, then roll the totals of 1 and 18 respectively then that's 17 white. If you have no dice, your total is 0. For an example of calculating your tilt score, see page 117. (stops reading)

So, Let's do these really quick, Sylvia, you have two black, Jack has 0, I have three white, Dre you have 3 black, and Janine has 7 white.

JANINE: I have 8, don't I?

AUSTIN: Yes you have 8, I misread

DRE: It's all coming up Tawny.

AUSTIN: All- It is.

(reading) If you have the highest number of either, you will help add a pair of complications. The player with the highest white total, and the player with the highest black total will each get to choose a complication. The Tilt is a standing list of details, just like needs, objects, and locations, but this time it represent disruptive game-changing events of people and impulses (stops reading)

So, at this point, what do we have- we have- Sorry, I have 3 white, Janine has 8 white, so that's Janine and- who has the highest black?

DRE: I think it might be me? Because I have 3?

SYLVIA: Dre

AUSTIN: Okay, alright.

So, (reading) the player with the highest white total and black total- I said that earlier- you want some random numbers, for a 4 person game you'll have 8 dice, don't mix these with the dice that you've already had used in Act 1.

(stops) In our game, it's more than that so we're going to reroll these 8 in the middle.... Boop...

(reading) and then you consult the tilt table. Use the results and 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 time to prioritise your character's Big Finish.

Pick tilt elements you're excited about and have the potential to take the game in an intriguing direction. You are injecting trouble, so don't be shy. Write the new details on their own

index cards and put them in the centre of the table. These are fair game for anybody and not relationship specific. Chances are, everyone will know right where they belong. (stops reading)

So, if you look on like, the handout sheets, you'll see that there is a- a tilt, two tilt tables (Dre laughs).

JANINE: Ohhh

AUSTIN: I'll read out the lists. The list is (laughs)

Mayhem, Tragedy, Innocence, Guilt, Paranoia, and Failure. And each of those have six things inside of them. And Dre and Janine get to decide which ones to inflict on us. You each get to pick a like- a general and a specific. I think as before, it goes back and forth- one of you can pick a general, and the other can pick a general, or a specific inside of that general.

DRE: And we have to use the dice in front of us, right?

AUSTIN: Yes, you have to use them- not the dice that are in front of you, but the dice in the middle of the table.

DRE: Right. Okay.

JANINE: Okay

DRE: So we can't pick a tragedy. (someone laughs)

AUSTIN: True

DRE: There are no 2's.

JANINE: I know exactly what I want. So, do I pick a general one first, and then...

AUSTIN: Yes. So what's your general one?

--02:19:44--

JANINE: Mayhem.

AUSTIN: Okay. (Dre laughs) Dre, are you picking something in Mayhem or are you picking something in general? Or-

DRE: No, no, I'm gonna pick a general, I'm gonna take... Paranoia.

AUSTIN: Okay. So we have, we have Mayhem and Paranoia. Great. Janine?

JANINE: I'm gonna pick "a dangerous animal gets loose"

AUSTIN: Fuck.

JACK: Oh my god.  
(Dre laughs, Jack laughs and sighs)

SYLVIA: Holy shit.

DRE: I'm going to pick "the thing you stole has been stolen"

AUSTIN: Oh my fucking god. (Janine and Dre laugh) Perfect (Jack laughs) And, uh, what was it? The thing you steal- you stole gets stolen?

DRE: Mm-hm.

AUSTIN: Uh... Great. Great. Great. These are good, and terrible. Fuck. So then, let's end on some- some in between Act 1 and Act 2 like, sequence, just so we have- like, how does a dangerous animal get loose, how- how do we show that, and, how do we show the thing that we stole gets stolen.

JACK: I have a proposal-

AUSTIN: Please

--02;20;57--

JACK: (continuing) about the dangerous animal.  
(the end credits music starts playing)

Which that it's a cut, we cut to a place we don't realise, we haven't seen it before. And it's very dark, and there's blue and red lights, and it becomes clear that what we're looking at, based on the stacks of money that we can see is the inside of the vault, at the- what's the place called?

AUSTIN: The Menagerie

JACK: The inside of the vault at The Menagerie, and there's this clicking sound? And onto the scene, very close, steps the clawed foot of a bird. And it is much, much bigger (Austin laughs) than we thought it was going to be. And it cuts to black.

(End credits continue to play - the track A Bowling Alley, A Boxer, and a Bird)