

## Live at the Table 02: Golden Sky Stories

Transcriber: hellacoolbroash (0:00:00 - 0:16:18), Max (pine#6681)  
(0:16:18 - 4:20:18)

**Austin:** Alright we should now be live. I'm gonna publish.

**Janine:** Oh, we should've [time.is](#)'d.

**Austin:** Yeah, we will time.is.

**Janine:** Okay.

**Austin:** Uh... This should be online now and it's [trails off] not, yet? Come on...

**Keith:** My cat—

**Austin:** (cross) There it is.

**Janine:** (cross) Oh okay.

**Keith:** My cat's really concerned about Kylie's<sup>1</sup> uh, Xbox 360 that's on my floor. He doesn't like it, and he *doesn't* like the thumb drive that's sticking out of it, cause he's been staring at it for *two* minutes.

**Janine** and **Jack:** [laugh]

**Keith:** (away from the mic) Hey. [clap] There you go.

**Austin:** There you go.

**Janine:** Cats really don't like portable storage in general, I think —

**Jack:** No.

**Keith:** They *hate* it.

**Janine:** — is the thing.

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

**Keith:** He just tried to eat it.

**Austin:** Let's—

**Keith:** It's shaped like a snowboard

**Austin:** Let's go to time.is.

**Janine:** [laughs]

**Jack:** Let's do it. [pause] Time.is.

**Austin:** And I'm gonna keep a check on chat to see if people show up.

**Jack:** Mhm.

**Janine:** Oh is this— Did this go in the thing too? The... The other one.

**Keith:** Hey Jan— Janine whenever you talk there's like a real buzzy, buzzing... noise.

**Janine:** Oh.

**Austin:** I'm not hearing that.

**Janine:** Is there?

**Jack:** I'm not getting that. No, that's...

**Austin:** (overlapping Jack) No.

**Keith:** Really? I'm like getting like a—

**Austin:** Talk—

**Keith:** Only from Janine I'm getting like a real—

**Austin:** Talk for a little bit, Janine.

**Janine:** I'm getting a bit of white noise on my Audacity, but I think that's um cars... 'cause I have my window open. Uh...

**Austin:** Oh I hear it now.

**Janine:** Oh.

**Austin:** It's a very— it's a low buzz. It's a very low low low buzz, right Keith?

**Keith:** For me it's— For me it's low but for me it's *very* distinct like in the, only when you talk I can hear like a [imitates grinding noise]

**Austin:** Okay it's not like —

**Janine:** Oh.

**Austin:** — that for me. For me it's like a—

**Janine:** What?

**Austin:** For me it's like a [imitates softer buzzing noise]

**Janine:** What? [laughs]

**Keith:** I can—

**Janine:** These are all terrible.

**Keith:** If you want —

**Jack:** (cross) I can't hear it at all

**Keith:** — I can record a little bit of it, and send it, and like you can hear it.

**Janine:** Uh...

**Keith:** Maybe just— Maybe just listen to the file that you've got and check and see if it's bad?

**Janine:** Yeah, okay.

**Austin:** Hi, Virginia Payne, in the chat.

**Janine:** I'm gonna stop my recording...

**Austin:** Welcome to Friends at the Table where we are do a lot of uh... What's the word I'm looking for?

**Janine:** (choppy) Looks like there's a...

**Keith:** Looks like it's not showing up on the livestream but...

**Janine:** (cross) I think there *is* a bit of a buzz.

**Austin:** (cross) Yes 'cause I'm barely hearing it at all

**Janine:** Maybe it's cause my shit's just a little too high or something. What's the best knob to lower?

**Austin:** None of them.

**Keith:** (cross) You're gonna wanna lower...

**Jack:** (cross) Uh, the bottom—

**Janine:** None of them?

**Keith:** (cross) I would— If I were you I'd lower gain.

**Janine:** (cross) Or just in Audacity.

**Keith:** On your mixer I would lower gain a little bit, maybe.

**Janine:** [away from the mic] God, I can barely see my mixer from where I'm [laughs]

**Keith:** The gain is the smaller black knob.

**Janine:** [away from mic] Mine's a grey and white knob.

**Austin:** Which model do you have Janine?

**Keith:** Oh. That's fine.

**Janine:** I don't— Fuck— I [under her breath] have no idea...

**Keith:** Well there's level and then there's gain. The gain is usually a different color than the level. Which for me is—

**Janine:** Well this one, it says gain next to it so I...

**Keith:** Okay, yeah if it says gain, (cross) then you're probably right.

**Janine:** (cross) Feel like it's probably gain.

**Austin:** Probably gain.

**Keith:** Yeah.

**Jack:** Thank you for your patience.

**Janine:** (sighs) Is it better? Is it— Is it... still buzzy or weird or... (cross) I'm gonna also record...

**Austin:** (cross) If I listen to it I can hear it but...

**Janine:** Yeah, you can still hear it. It's not as bad— I don't see it like— I don't see it the little— the little... scratchy scratch marks on my Audacity. Um...

**Keith:** You know for me it's— it is incredibly pronounced, but if it's not a problem for other people (cross) then I will be fine

**Jack:** (cross) I'm not getting it at all.

**Janine:** Okay...

**Austin:** I'm totally hearing it. Now that I'm like listening for it. It's a very—

**Keith:** Yeah.

**Janine:** Fuck. Mmm.

**Austin:** It's like you're like hitting like a button to— as if to like open up a channel on send to us. Are you using like voice meter or anything?

**Jack:** Oh.

**Janine:** I *shouldn't* be but I'm gonna double check...

**Jack:** Could it be, that it's that thing that Discord does, where it like, cuts the voice off completely —

**Austin:** Yes.

**Jack:** — if it's not saying enough, so all we're hearing is like...

**Austin:** (cross) That is *totally*— That is definitely what's happening.

**Keith:** (cross) Yeah, so—

**Janine:** Ah...

**Keith:** That's why— That's why it's disappearing —

**Austin:** Right.

**Keith:** — but that's not why it's— the noise is there... So for like— If it shows up on the recording, Ali will be able to remove it by doing a noise removal (cross) because it'll be inaudible

**Austin:** (cross) We're just gonna... For Live at the Table, we're just gonna do OBSes but um...

**Keith:** Oh okay.

**Janine:** I can't actually— Yeah, there's no way to turn off voice activity as the input mode.

**Austin:** There should- Alright so you- what you can do is lower Automatically Determine Input Sensitivity —

**Keith:** (overlapping Austin) Actually, Janine —

**Austin:** — or turn that knob over to the left.

**Keith:** (overlapping Austin) — can you talk one more time?

**Janine:** Sorry, wait, what? I have— I have automatically determined input sensitivity turned off.

**Austin:** And then you have that little white dot. That little white line, low?

**Janine:** Yeah it seems pretty low it's above the white line but—

**Austin:** (overlapping Janine) Lower the white line really quick. Lower it all the way really quick.

**Janine:** Yeah?

**Austin:** Keep talking.

**Keith:** It's def—

**Janine:** Okay. Uh, um. This is

**Austin:** It—

**Keith:** It's still coming back yeah

**Austin:** That's weird.

**Keith:** That's bizarre. Hey as long as it's not in your file or if it's you know... unnoticeable enough that... A quick noise removal the whole file can take care of it, then...

**Janine:** Would it be.. Echo cancellation, noise suppression, or automatic gain control?

**Austin:** All of that should be off.

**Keith:** (overlapping Austin) No.

**Janine:** Okay those are all on. So what if I turn those off? [laughs] I should keep talking so you can actually tell me if that did anything or not.

**Keith:** It did not do anything, no.

**Janine:** No? Cool [pause] Man, I don't know.

**Austin:** Yeah it's not just here constantly.

**Janine:** Oh

**Keith:** Which is, I guess, what we wanted.

**Austin:** Except that now I can't live with it.

**Janine:** [sighs]

**Keith:** I personally, and this is not— this isn't helpful, but I personally feel like when it's there constantly it's easier to get used to —

**Austin:** (overlapping Keith) I— it's going to kill me

**Keith:** — as opposed to appearing and coming back.

**Austin:** It will kill me if it's— if it's here

**Jack:** Hm.

**Janine:** Hmmm.

**Jack:** Maybe we should maybe we should go off air, and then come back on air when we've tried to fix it?

**Keith:** I think people love this

**Austin:** (overlapping Keith) I think Janine just fixed it.

**Janine:** I just switched all the things back on.

**Austin:** Keep talking.

**Keith:** (overlapping Austin) It's gone.

**Austin:** Wait it's gone now.

**Janine:** Oh.

**Keith:** It's gone now.

**Janine:** (overlapping Keith) Well fucking... what?

**Keith:** Wait.

**Austin:** It's still there but it's way more minimal.

**Janine:** Mmm. This is a lot.

**Keith:** (overlapping Janine) Yeah something you did made it a lot quieter.

**Janine:** Okay.

**Austin:** (overlapping Janine) Microphones!

**Janine:** Well that doesn't make any sense cause —



**Jack:** (overlapping Janine) God, audio is the best.

**Janine:** — I just turned stuff on and off again. This is the best.

**Austin:** (overlapping Janine) Do you remember the Tips cast, Keith, where we were like “It’s so easy to just jump on to using real microphones.”

**Janine:** [groans]

**Keith:** Yes, yeah. Well [laughs] hold on, hold on a second that- that’s assuming that f-fake microphones don’t have these exact same problems they —

**Austin:** (overlapping Keith) They have similar problems.

**Keith:** They super do, yeah.

**Austin:** You’ve paid, but in your head you’re like “Eh it’s a USB it’s gonna be broken.”

**Keith:** Yes, yeah thats true.

**Jack:** [laughs]

**Janine:** Mm.

**Jack:** This is like it’s fed through a plug that looks like a tripod.

**Austin:** [laughs] Alright.

**Janine:** [laughs]

**Austin:** Are you recording again Janine?

**Janine:** Yes.

**Austin:** Okay let’s time.is.

**Jack:** Okie dok.

**Austin:** Let’s do fifty seconds.

[four distinct claps]

**Austin:** Let's do top of the minute just in case.

Jack and **Janine:** [laughs]

**Keith:** Okay.

[claps closer together]

**Austin:** That was a better one nice work.

**Keith:** That sounded— that sounded really good to me.

**Austin:** Yeah that was a really good one.

**Jack:** [sighs]

[0:07:35]

**Austin:** Alright. Welcome to Friends at the Table, an actual play podcast focused on critical world building, smart characterization, and fun interaction between good friends. I guess technically this is Live at the Table. This is our second episode of Live at the Table: the game or the— the subshow— the show that we do for patrons, in which we play games that they voted on for us to play. Today we are gonna be playing a game called Golden Sky Stories which was written or designed by Ryo Kamiya and—I'm zooming in on this- this PDF, or this- this JPEG—Tsugihagi Honpo. It's a Japanese game it was translated... by... Why is the translator's name not on the cover? Who didn't put the translator's name on the cover? What a weird thing to do?

**Keith:** (overlapping Austin) Sorry

**Janine:** It would probably be the transla— It's a very humble translator.

**Austin:** A very humble tra— Here we go, by Ewen Cluney. It's a game that came out in 2006 originally and then was translated in 2013. Joining me, as you can hear already, is Keith J. Carberry.

**Keith:** Hi, my name's Keith J. Carberry. You can find me on twitter [@KeithJCarberry](https://twitter.com/KeithJCarberry) and you can find the let's plays that I do at [youtube.com/RunButton](https://youtube.com/RunButton)

**Austin:** Janine Hawkins.

**Janine:** Hi, I'm Janine Hawkins. I'm [@BleatingHeart](#) on twitter and you can find the stuff that I write on various websites including Waypoint and Polygon.

**Austin:** And... and Jack de Quidt.

**Jack:** Hi, I'm Jack. You can find me on twitter [@NotQuiteReal](#)... and you can buy any of the music featured on the show at [NotQuiteReal.bandcamp.com](#), except the Bluff City soundtrack which will be there soon.

**Austin:** [laughs] Jack, can *you* join the... roll20?

**Jack:** Oh! Sure can.

**Austin:** It's an important thing... So uh, we will be playing Golden Sky Stories which is a... a game about— I guess, what was the description that I [coughs] that I originally posted in, for it. The one I just posted is, "It's a game focused on the everyday magic of Japanese mythology and the everyday problems of ordinary people." It's an interesting book. I think we've kinda spent the last day or two uh, going over the book and trying to get our heads around this game. It's a game that's a little bit different from most of the other games that we've ever played. and I'm kind of excited to try it out. What're- What're your thoughts about it before we get started.

**Keith:** I really loved the whole idea of it until it became... a little bit cumbersome in the rules department —

**Austin:** Yeah.

**Keith:** — for such a- for a- for such a light game.

**Janine:** [laughs]

**Austin:** Yeah, it's definitely like its again this sort of thing I've heard about and then expected one thing and then it turned out to be a different thing

**Keith:** You know, and it- it wasn't even that there were so many rules and that they're so complicated, I feel like it's just not presented super well.

**Austin:** Yeah I definitely— There's definitely a version of this book that I would have responded to better but, well, we'll see how it goes... We'll see.

**Jack:** I'm still in —

**Janine:** (overlapping Jack) I feel like— I'm sorry Jack go ahead.

**Jack:** No no no I- I- I was going to talk about roll20, go on.

**Janine:** I was just gonna say that I feel like, this game particularly it's presentation is a lot like someone trying to explain, like, pie to you and it's like, "No I know what pie is."

**Austin:** (overlapping Janine) Yeah

**Janine:** "But, like, what kind of pie?" And they're like, "So there's a crust, right?" And you're like "Yeah, I know, but what's in it?"

**Austin:** (overlapping Janine) Yeah

**Janine:** And they just kinda keep going on for a while about like the basic description of how and what a pie is and it just like, "Okay, we kinda know that part of it."

**Austin:** Or like the first thing- It's like- It's a pie recipe book but it spends the first like... forty pages of the recipe book just describing a scene in which five people eat pie very slowly. [laughs]

**Janine:** [laughs] Yes.

**Austin:** And then- and then the thing that actually— The thing that actually bummed me out about this book i'd say is mostly that it-it [sighs] It introduces key concepts without defining them.

**Jack:** Mhm

**Austin:** For pages and pages and pages. So again it would be like, what if the... Like what's an- what's an a— What's a thing that you bake into- into a pie or what's a thing that recipe of a pie that I don't know about because I'm not a pastry chef... I guess like shortening right? Where it just starts talking about shortening but it never explains what shortening is it never explains like how to use it.

**Jack:** [laughs]

**Austin:** It just says like “Oh and of course you can get shortening and shortening will affect the pie too,” and it’s like [yells quietly]. Like you have to tell me —

**Jack:** (overlapping Austin) Can I—

**Austin:** — what *dreams* are. [laughs]

**Keith:** Yeah. [laughs]

**Jack:** [sighs] Can I read a tiny line from it? Cause it— This explains —

**Austin:** (overlapping Jack) Yes, please.

**Jack:** — the specifics that they... I’m just going to read from the book here. “If,” [laughs] I’m rereading this now and it’s— it’s the worst. “If everyone splits up to search for something, or otherwise acts separately, there will, of course, be scenes where you don’t get to appear. That doesn’t mean that there’s nothing for you to do, however. If you read the rules carefully, you should understand what it is you need to do.”

**Austin:** [laughs]

**Jack:** Tell me!

**Keith** and **Janine:** [laughs]

**Jack:** You are the rules!

**Janine:** Hm.

**Austin:** You’re the rules. My favorite is- is

**Keith:** (overlapping Austin) Wow, that’s funny.

**Austin:** the little section that you gave me last night, Jack, where it’s... it’s an excerpt from the script in which it’s kinda like showing you what a play session is like, and it says, “Susune says, ‘Right since you have the relaxed weakness, you have to spend two points of feelings to make your animal temporarily go up to two, and he won’t get caught up in his fall.’ And it’s just like okay math yeah okay this, yep okay.”

**Jack:** So we're gonna play this?

**Austin:** (overlapping Jack) I've spent a lot of time with the rules now and I've- I've written out for- for you all to see over here, over on the right hand side you should have a handout called basic game flow/reference in which I've summarized...

**Jack:** (overlapping Austin) I'm still in the bee world.

**Austin:** Oh I'll bring you over to the— I mean, it should still be on your side bar.

**Jack:** Oh, yeah, yeah.

**Keith:** Yeah.

**Austin:** Here is your actual world. And yeah, over on the right where it says basic gameflow/reference this will break down, like, what everything is, except I just realized I didn't write down what the various stats do. So, that's... fine.

**Keith:** Okay.

**Austin:** Who needs that?

**Keith:** I- I have a pretty good handle on that stuff

**Austin:** Okay. Cool. So.

**Keith:** Uh

**Austin:** What's up Ja— Or Keith?

**Keith:** Oh I was just gonna say real— like another, another one of these things that the book did, was it gives you all these powers that you have access too —

**Austin:** (overlapping Keith) Mhm?

**Keith:** — and it puts a number next to the powers.

**Austin:** (overlapping Keith) Yep

**Keith:** And it doesn't explain what that number does for like *eight* more pages.

**Austin:** that is correct, if not, more than that. So.

**Keith:** (overlapping Austin) yeah.

**Austin:** Let's actually, let's actually start by creating characters because we didn't—We picked out which of the henge, which are like... Kind of like animal spirits basically, you all wanted to play—but we didn't talk about what, who your characters are. We didn't do any of like that side of the prep. So uh, I'm looking through the book to find this first little bit. Okay. So, let's create the henge your-you'll— that will be your other self. So, you've all chosen a different type of henge. Which one— Which— Who picked what here? And I'll add name plates. Who picked the crane? Or the bird —

**Jack:** (overlapping Austin) Uh, I—

**Austin:** — I guess it's actually called right?

**Jack:** I picked the- the bird and, so I'm going to be playing a bird henge. Uh, and I-I said to Austin that I could be all sorts of birds. The game let's me be a bunch of birds and I decided to be a Crane because I as we get into sort of how the bird playset works, there's a lot of aspects about the bird that I thought would be fun if it was this sort of strange lanky thing rather than a little tiny bird.

**Austin:** Right. Uh... Janine?

**Janine:** I'm going to be playing a raccoon dog [laughs] or a tanuki.

**Austin:** (overlapping Janine) AKA a tanuki.

**Janine:** [laughs] Yeah. I appreciate that they included raccoon dog because everytime I say stuff in Japanese I feel kind of dumb, um...

**Austin:** Yeah well, that's gonna be part of this game for sure

**Janine:** Yeah it's [sighs] yep. That's a- it's a face your fears thing today.  
[laughs]

**Austin:** Uh-huh.

**Janine:** [laughs] And yeah I guess there's only really one kind of raccoon dog.

**Austin:** I gue— I mean, what's that mean?

**Janine:** The b— The big fun kind. I mean, I guess that you can have like a white one.

**Austin:** [laughs]

**Keith:** [away from the mic] [laughs] The big fun kind. [laughs]

**Janine:** I— I found like a picture of a specific one that i put in my [laughs] in my notebook that's very much just like oh this is just like a raccoon but like someone stretched it's cheeks cause it's cute and then it stuck that way

**Austin:** Totally.

**Jack:** Awww.

**Janine:** [laughs] It's a very like, it's a very side to side kind of face.

**Austin:** Mhm... the reason I was like "What? There's definitely more than one kind," is one of the things the book does a really good job of is saying like okay you might have this idea in your head for what this fictional like mythological kind of archetype is, but you know not all foxes are tricksters not al tanuki are —

**Janine:** (overlapping Austin) Well, yeah.

**Austin:** — super clumsy but—

**Janine:** (overlapping **Austin**) But also like —

**Austin:** But, also.

**Janine:** — tanuki are— The raccoon dog is like the one thing on this list i think, well, mm, foxes even. There are- there are different kinds of foxes that are pretty commonly known. I'm sure there are different varieties of raccoon dog, but like, you know, it's a lot more narrow than, like, actual dogs or something. There's no breed, of—



**Austin:** (overlapping **Janine**) Or like birds —

**Janine:** Yeah, yeah.

**Austin:** (overlapping **Janine**) — of which there are bunch.

**Janine:** [laughs] Exactly, yeah.

[0:16:18]

**Austin:** Okay, uh, and Keith.

**Keith:** Hi, I'm a cat.

**Austin:** Hi cat. What's— What's a cat like in this game?

**Keith:** Um, the cat in this game is a lot like the cat in my house. In that they [**Austin** and **Janine** laugh] they are sort of uh, noted by being sort of um, broody and standoffish but also um, can be uh, like friendly and sweet when they want to be or need something.

**Austin:** Right. Um, yeah, that sounds like a cat to me.

**Keith:** Yeah.

**Austin:** So! The— The next step is to start putting your attributes together. I'm going to give you a little bit about the world before— the kind of the town this place is going to take place in before you start applying attributes but you should start thinking about it. You will be dividing up your eight um, your eight points between these four different attributes but maybe, just again, I want to give you like a little bit about Tsubomi-chō which is the name of this village I've put together for us, because it might help you think a little bit about what your character is and who they are. Um, so Tsubomi-chō— Tsubomi means uh, flower bud in Japanese. You can also just call it Flower Bud Town. And it is one of the uh, it's kind of a mid-sized town in this fictional world that is not just regular Japan. Sometime, long ago, there was a calamity. Because of the animal spirits you are, I don't think any of you were alive that long ago, and I don't think that any of you know the story. Maybe you have to talk to a fox or maybe a local god or just someone who's been tracking history. Uh, and the— the world changed in a pretty dramatic way. Clouds became thicker and denser with humidity, with water and it spread throughout what was once called the earth. Now people live on

the top of hills and mountains. And you live on the top of one of these mountains in a place called Tsubumi-chō— Sorry, Tsubomi-chō. Sorry, see, this is the Japanese side of it. Despite all of this, things are pretty mundane. There are, you know, post office workers and firemen and teachers and students and people have, at this point, settled into a pretty every day lives. Um, people kind of travel from town to town on the top of these— Or not on the top of, on— on the— Using— Using, there's the word I'm looking for. Using things called cloud keels which are just ships that kind of float on the very top part of clouds. They can't go deep into the clouds or else they're lost forever. Um, and there's just this strange air of mystery, because you only have known the animals from your peak, right? You've only know the animals from this one place. Um, the reason it's called Tsubomi-cho is because the clouds and mists rise and fall like tides here and when they do, the— there's one section that buds and blossoms with all of these like beautiful trees and flowers, and a very kind of like pink wave of flowers. And you are the— the animal spirits that reside in the forest and kind of outskirts of this town. So that is like the very, very broad brush start of where this game is. So, statistics time. Now it's time for math.

[**Janine**, **Keith** laugh] Um...

**Keith:** There's not that— There's not a ton of math to go through.

**Austin:** Uh, yeah, there isn't that much. So let's— Let's start assigning stats. You guys have a text tool where you can just do this on this page.

**Keith:** Uh, yeah.

**Austin:** Gonna zoom in. Who wants to assign their stats first? Or does anyone have questions about stats?

**Keith:** (overlapping **Austin**) Uh, I already— I already did that, so I— I can just go.

**Janine:** (overlapping **Keith**) Yeah, me too, I already just now.

**Austin:** Alright. Do you want to fill them in so I can see them?

**Keith:** No.

**Austin:** Okay. That's good. that's great.

**Jack:** This is uh— we're hacking this game and it's a hidden information game now.

**Janine:** Mhm.

**Austin:** Oh, okay, good. Fantastic. Hidden from me, the GM. Good.

**Jack:** Yeah.

**Janine:** That's the best kind of hidden.

**Austin:** Uh, I'll go through what the stats are, what the description from the book here. Um, and also there's a note that Adult is the only one you can have at 0. That's an important thing. Every other one has to be at least a 1, and it can be anywhere between 1 and 4, if you have everything else. So, Henge represents the strength of your henge special powers and their knowledge of the gods and the other henge of the town. It also includes, indicates your status among your friends. Um, Animal measures your henge strength. Stamina, agility, senses, et cetera. It has everything to do with physical strength and animalistic power. Adult is how well you can hide your feelings, read the feelings of others, use machines, act with finesse and so forth. This is— This is very high for human adults. Child represents how well you can express your emotions, weedle your way into getting what you want and get others to protect you and just plain have fun. So, uh, let's go through those. Jack, what did you pick out here?

**Janine:** Whoops.

**Jack:** Uh, I picked Henge 3.

**Austin:** Mhm.

**Jack:** I feel like birds are pretty mysterious, generally.

**Austin:** Uh-huh.

**Jack:** I look a bird and I think, "What— How's it doing that? No one knows."

**Austin:** Flying you mean, or just anything in general?

**Jack:** Yeah. Mostly fly—

**Janine:** Standing, in a tree.

**Austin:** Mhm.

**Jack:** Yeah. You know crows can use tools? They're the only animal in the world that can use a tool.

**Janine:** That— Mm.

**Keith:** Mmm.

**Janine:** Mm.

**Keith:** Yeah, I read that. I read that on HuffPo.

**Janine:** And the tool they use is hammers. They only use hammers.

**Jack:** Yeah. Animal 2, because I figure that birds are pretty much animals, also, and this is— I wanted to make a game where, I think it would be easy in this game to start acting more like a human.

**Austin:** Yeah.

**Jack:** To start playing human characters and it was important to kind of incentivize me the mechanics to remember that I was an animal. Um...

**Austin:** Do you think that these stats are pretty average for a crane bird or do you think that you are— is this your— You know what I mean? Is this your specific bird's stat block?

**Jack:** A crane henge or a crane bird?

**Austin:** A crane henge.

**Jack:** I think that probably pretty average, I think.

**Austin:** Okay.

**Jack:** Um, I think that— I have a bit of Adult stat but not super great. Um, one of my weaknesses that we'll come to later kind of, um, precludes me from being particularly Adult.

**Austin:** Mm.

**Jack:** Um, but we'll get to that in a bit. And Child 2, because uh, again, I wanted to incentivize, or rather, I wanted to— to remind myself to keep in mind a particular sort of play in this game, and I think prioritizing Child over Adult there was a way of doing that.

**Austin:** Sounds good. Janine?

**Janine:** Uh, okay, so I picked uh, 3 for my Henge power stat. Um, specifically because I ended up picking 1 for my Animal stat because I think of all of the animals, raccoons at least are very, you know they have little hands?

**Austin:** They have little hands.

[**Keith** laughs]

**Janine:** They like, wash their food. I don't know if this is true of raccoon— of raccoon dogs but this is true of, of the raccoons I'm familiar with. Is that they do some very not-animal behaviors and I thought of like, the situations where the Animal stat might come into play, I would probably want a more human solution.

**Austin:** Right.

**Keith:** Yeah. I don't know about how raccoon dogs—

**Janine:** Because of that animal.

**Keith:** I don't know about how raccoon dogs use their little hands, but I do know that in the book where they were like, introducing the different characters, the sort of— the sort of uh, the reader surrogate that was like asking questions of these different animal types was making fun of the raccoon dog for not being enough of an animal, so...

**Austin:** Ah, that adds up.

**Janine:** Yes, yeah. [laughs]

**Keith:** Yeah.

**Janine:** So kind of— kind of like a— a counter to Jack's thing of trying to be more of an animal, I need to remind myself of raccoon dogs especially are a little weird. A little different.

**Keith:** Moreos.

**Janine:** Uh, little more—

**Austin:** The problem with searching "Raccoon dogs" is I'm just getting good gifs of raccoons and also dogs and not raccoon dogs. [**Keith** laughs]

**Janine:** Hmm. That'll happen. Um, I also picked Adult 1, uh, because given— That just made sense, given a lot of the abilities that the raccoon dog has, but I still wanted to be able to like, use a phone if it came to it or something, maybe.

**Austin:** Yeah.

**Janine:** And then I picked Child 3 again, 'cause it— that uh, that adds up.

**Keith:** Yeah. You know, searching, "Tanuki" on gifs on google still not returning any actual raccoon dogs, it's just cartoons of tanukis.

**Austin:** Yeah, I'd believe that. Um... Keith.

**Keith:** Hi, I picked um, 3 for Henge. I feel like, in the— in the book, they single out cats and dogs as like, potentially living more in the towns and even having human masters and so I felt like the ability to like convincingly transform, they link the power to your ability to transform —

**Austin:** Mhm.

**Keith:** — convincingly transform and quickly, would be part of, you know, living closer to the humans.

**Austin:** Sure.

**Keith:** And not wanting to surprise them. Um, uh, for Animal, I picked 2, because cats are— are animal-ass animals. Like they— I feel like cats are so specifically cats that it's hard to— it's hard to be like, "Oh, this cat's barely a cat." Um, and then for Adult and Child, I picked 2 and 1, be— It's be— I mean, partially me trying to play against type —

**Austin:** Mhm.

**Keith:** — and partially uh, me being like, "Well cat, like," My idea of a moody and standoffish cat is much more in line with being a human adult —

**Austin:** Mhm.

**Keith:** — than like a playful little kid.

**Austin:** That's fair. Um, alright, so speaking of weaknesses. Let's go back to the top. I see you've circled your hands there, Janine, good. [**Janine, Jack** and **Keith** laugh] Um... Uh, animals have various weaknesses. All animals have them so there's no such thing as an animal without any. These weaknesses mean that there's more things that you can't do, and that they'll fail at things you might not expect. Please select at least one of the weaknesses from your animal type to be your henge's weakness. However in exchange for each weakness, your henge gets a corresponding additional power. If you want more, you can pick up to three weaknesses and thereby get extra powers, but you can't have more than three weaknesses. Also certain weaknesses require the Narrator's permission. Make sure to read the descriptions carefully before you choose one." So Jack, what are your weaknesses and make sure to write those in the additional powers here.

**Jack:** So uh, I decided to pick two weaknesses and get two powers at the same time.

**Austin:** Mhm.

**Jack:** Um, because the bird weaknesses are just fantastic.

**Austin:** Yeah.

**Jack:** Basically all of them are great. Um, the two that I've picked are— are Delicate. You're not very good at doing things on the ground. Whether in animal or human form, you cannot do any checks —

**Austin:** Oh my God.

**Jack:** — related to the physical activities, especially with Animal, unless you're using your wings to fly. Uh, and I love this 'cause— 'cause I'm just a big weird bird.

**Austin:** Mhm.

**Jack:** That's struggling to do things. Um, I think um, I wanted to make a character that—

**Austin:** But even when you're— Even when you're a person, is the important sub-component of this.

**Jack:** Oh yeah. Uh-huh.

**Keith:** Yeah.

**Jack:** Yeah. Um.

**Keith:** That's nuts.

**Austin:** Mhm.

**Jack:** Just a— Just a— And like, I think uh, I wanted to make a character that was vulnerable because I think that it played well with a bird, with the idea of birds and the idea of bird people.

**Austin:** Mhm.

**Jack:** And the idea of this weird, lanky bird that is struggling to do things, kind of regardless from how it appeared was appealing to me. The bonus that I get for that is Tranquility. By embracing someone, you can give them peace of mind. If someone is surprised, has lost a quarrel or is otherwise troubled, you can cheer them up and bring them out of that state.

**Austin:** That's nice.

**Jack:** Uh, and soft— I got soft bird wings.

**Austin:** Yeah. Give a nice hug.

**Jack:** Um, and when I'm trying to pick up this anvil, they're flapping around all over the place.

**Austin:** Right. Um...

**Jack:** The other weakness that I picked is Eyeball. You have a weakness for eyeball patterns. Brackets (In Japan, these are used for like scarecrows).



Anytime you see an eyeball pattern, large concentric circles of different colors, et cetera, you're automatically affected by a level 7 Surprise. Needless to say, you can't get close to things with such patterns by yourself. Uh, and that's just very exciting. The power—

**Austin:** You don't want to get a Level 7 Surprise. Like, listen, it's just no good.

**Jack:** Oh, yeah, no. No, I'm in the game. [**Austin** laughs] Um... The power that comes with that is Flock. You can get many other birds to come help you. This will bring out a number of birds equal to the sum of your Henge and Animal attributes times two. That's a lot of birds, wow.

**Austin:** It is.

**Jack:** Uh, however, with so many birds in one place, you cannot use your Little Bird power, which is another bird— another power I have. If you and your friends don't do a good job of hiding, you'll probably surprise people you meet, because everyone will be going, "Oh my God. Many birds." Uh, so those are my weaknesses.

**Austin:** Alright.

**Jack:** And the powers that come with them.

**Austin:** Sounds good. Just write those down here, under the things —

**Jack:** Oh, yeah, yeah, yeah.

**Austin:** — so I can see them. I know I have other— You have other powers, also, that we're not going to go over in this moment, but there are things like, "You're a bird and you can fly." And there's other hugging ones so that's— that's good. Alright, Janine.

[0:29:50]

**Janine:** Um, so I decided to pick three weaknesses because they just— A lot of these, a lot of the weaknesses, like in every single animal there was a weakness that I liked and then if that was like, for me, the big thing that was a deciding factor I'm gonna play was, oh, these all have really good weaknesses and which weakness would be the most fun to play up.

**Austin:** Sure.

**Janine:** Um, so I dec— I decided to go with Gullible.

**Austin:** Mhm.

**Janine:** You just can't figure out when you're being tricked, even when you're in the middle of tricking someone else. You never suspect you're being lied to and even if you as the player fully understand the lie has been told, your henge will have to believe it. And that comes paired with Carelessness which is a power where you can calm people down by showing your clumsiness. You can only use this power when you've gained Dreams for being clumsy. Everyone who saw your clumsiness, though no more than three Narrator characters get two points of Dreams.

**Austin:** Wow, that's really good.

**Janine:** Um. Yeah. Uh, I just have to remember to be clumsy, a lot.

**Austin:** Yeah.

**Janine:** So, I also get...

**Austin:** Dreams are a currenency, for people listening —

**Janine:** [laughs] Yes.

**Austin:** — Dreams are a currency that you get whenever you're cute or when you help people so you give them— They— Hm. Anyone at the table can award you dreams— or a dream— if you're being cute or if you helped someone. So...

**Janine:** Mhm. Um, I also—

**Keith:** Including the— Including the Narrator to players and the players to the narrator.

**Austin:** Right. Though it's never really— I'm not a hundred percent sure on what would cause you giving me dreams.

**Keith:** You did something cute.

**Austin:** Okay.

**Janine:** Sure.

**Austin:** Okay, sure.

**Janine:** Um, I also picked Carried Away. You get easily carried away when people flatter you. You have to attempt to make checks, even if they're difficult and even if you know you'll fail, for example, even if your participation isn't necessary. Um...

**Jack:** Oh my god, it's Hadrian.

**Austin:** Uh-huh.

**Keith:** [laughs, away from the microphone]

**Austin:** God. Move on.

**Janine:** I— I tend to picture this more as someone flattered you, so you immediately feel like you need to prove to yourself that that was earned to some degree by like puffing up and doing all of the things instead of staying in your lane.

**Austin:** Mhm.

**Janine:** Uh, and that comes with Tanuki Dance. You can do an odd dance for the enjoyment of others. People who see you dance must make an Adult check of 4 or higher, or they'll drop whatever they were planning to do and burst into laughter. [**Jack** laughs]

**Austin:** God.

**Janine:** Anyone who laughs in this way gains 3 Dreams. I'm a Dream machine.

**Austin:** God. God, um.

**Janine:** I specced dream machine.

**Jack:** This is— Oh my God, this is great. I didn't realize this was a move in the game.

**Janine:** Mhm.

**Keith:** Yeah, yeah. This—

**Janine:** I actually— There's actually two tanuki dance-y fun time powers.

**Austin:** There's like one of your default ones which is super expensive, right?

**Janine:** Yes.

**Austin:** It's like— Or actually, it's 12.

**Janine:** Like the same cost as this, actually.

**Austin:** So—

**Janine:** These are both 12, yeah.

**Austin:** You can call your other raccoon dog friends and have everyone drum on their little bellies together. [**Keith, Janine** laugh] This can only be used in evening or at night. People appearing in this scene, and hear this drumming sound have their Adult attribute go down to 0 and electronics and other civilized devices stop working.

**Jack:** Okay.

**Austin:** This effect lasts until the scene ends.

**Keith:** Yeah, I—

**Jack:** Great news, we have found the second animal that can use tools.

**Keith:** Yeah, drum on their little belly.

**Janine:** And can also turn off everyone's cellphone.

**Austin:** Yeah. Yeah, that's...

**Keith:** Um... The—

**Janine:** So the last weakness that I picked— Sorry, Keith, did you want...

**Keith:** Oh, I was just gonna say, 'cause I almost picked tanuki, um, but I picked cat but those are the exact same weaknesses... [laughs]

**Janine:** Yeah, they're very good. Uh, the last one I picked is Teasing. You like to tease people all the time. You get blamed for most of the strange incidents around town, and because of that, your connection from the town can't go above 2. But that pairs with a free move called Mischief. You like doing Mischief and everyone loves you for it. When you surprise someone, you can gain as many points of dreams as there are other participants including the narrator.

**Austin:** Awesome. Okay. Uh... Alright. I just realized I need a spot on this— on this page to track how many Dreams I have. So just add a spot up in the sky. Uh... Choo-choo-choo.

**Keith:** Where the Narrator lives.

**Austin:** Where I live, yup, up in the sky. Uh...

**Jack:** Austin, what do you use Dreams for?

**Austin:** I— Do you want the actual answer or is this a bit?

**Jack:** No, no, I'm genuinely curious.

**Austin:** You can use Dreams— You can use Dreams between scenes to strengthen connections between you and characters.

**Jack:** Oh. I meant you. Do you use them for the—

**Austin:** Same thing.

**Jack:** Oh, okay.

**Austin:** Yeah, that's one of the things I think this book doesn't necessary lay out very clearly is that I also have to spend Dreams to affect connections between characters.

**Jack:** Oh, wow, okay.

**Austin:** Which I believe, even means between characters and other non-player characters. Not just characters and you, do you know what I mean?

**Jack:** Mmm. So you better start being cute.

**Austin:** I fucking. Cute. I got it.

**Keith:** Well, hold on. I do want to say, I'll say this too. The book also describes things that you can give Dreams to as things that are neat. So anything that you do that's neat, I guess would also be considered dream-worthy.

**Austin:** Yeah. Yeah, there's lots of. Yeah. Uh, okay, Keith. Weaknesses.

**Keith:** Hi. So for my weaknesses, I picked. Let me look at the text stuff so I can read them. Um... Yeah.

**Austin:** Uh, I also have these in the sidebar, also.

**Keith:** Skittish.

**Austin:** Just so you guys can reference.

**Keith:** Yeah, yeah, that's where I've got them.

**Austin:** Gotcha.

**Keith:** Um. I picked Skittish. You are naturally curious, have a strong hunting instinct. When you see something smaller than yourself or something you don't really understand, you'll go after it. And yet when it's movements or reactions turn out to be something unexpected, you'll be surprised. Make a Child check and the Narrator sets the required number. And that gives me Cat— The additional power of Cat Burglar. Which means you can take something from someone without them realizing it. You can steal any one time from someone in you field of vision is carrying or wearing. You can even steal articles of clothing, but you can't steal vehicles or other things that a cat couldn't carry.

**Austin:** Okay, fair. Yeah.

**Keith:** Um... Okay, I would— If your— If the criteria is things a cat couldn't carry, I wouldn't start with a car or a truck. I would go with like a textbook. Like, they can't—

**Austin:** A cat could carry a textbook.

**Keith:** What cat could cover anything? They don't have opposable thumbs.

**Janine:** A soft textbook.

**Austin:** Yeah, but I mean, I think that's about weight, right?

**Janine:** Yeah, cats can carry—

**Austin:** Or mouth carry, yes.

**Keith:** Mouth carry, yeah, good point. They've got mouth— But, would that— Does that change when I'm a human? I have a much bigger mouth.

**Janine:** You also have hands when you're a human.

**Austin:** Yeah...

**Keith:** Alright.

**Austin:** I feel like when you're a human you can totally do anything that—

**Keith:** Carry stuff.

**Austin:** Anything you could carry.

**Keith:** Yeah.

**Austin:** You just don't have super strength, basically? Right?

**Keith:** I just, yeah, I can't carry stuff that's impossible to steal. Yeah.

**Austin:** Yeah.

**Keith:** Um... Although a human could drive a car.

**Austin:** Yeah, but you're not—

**Janine:** You're a child, you're a child.

**Keith:** Yeah, that's fair.

**Austin:** Right, you're a child.

**Keith:** Which I can't reach the—

**Austin:** Which we'll get to in a second, so...

**Keith:** Well, I don't know, I could be anywhere from—

**Janine:** Also driving stuff would be your Adult score.

**Keith:** I can be anywhere from eight to eighteen.

**Austin:** Yeah, but that's all child.

**Keith:** Um... Yeah. Let's— Child that can drive, though.

**Austin:** Okay.

**Keith:** Lazy. You're particularly sensitive to heat and cold and a rather lazy cat. You can only spend 1 point of Feelings for checks relating to actively moving your body around.

**Austin:** Oh my god, okay. Okay.

**Keith:** That— That gives me the additional power of Sleeping Soundly, which is free.

**Austin:** Mhm.

**Keith:** You can participate even when you're doing nothing. If you appear in a scene but spend it sleeping, lazing around, yawning, et cetrea, you can automatically get 10 points of Dreams. However, you can't get this effect if you make checks, use other powers or proactively engage in conversation. The Narrator judges what qualifies. Um... And then I have uh, Cat Tongue. There are lots of things you can't eat. You can't have hot, temperature-wise things, citrus fruits, squids or raw onions. If you eat any of these things by mistake, you're automatically effected by a Level 7 Surprise.

**Austin:** There's that Level 7 Surprise again.



**Keith:** Uh, yeah, and it's a doozy. That gives me Feigned Innocence. That lets me hide my true character and put on an excellent set. Declare that I'm using this power before I make a check, and when I use it, I can use whichever attribute I'd like, rather than the one designated by the Narrator.

**Austin:** Okay. Cool.

**Keith:** Yeah.

**Austin:** That's— That's a pretty good power. Uh, okay, so. Next up, we should talk about what you look like as animals and as— and in your people forms because, a thing the henge can do is they can transform between being animals and people. That's like the thing all henge can do, and share. So uh, talking about what your— what your animal form looks like and then what your human forms look like, including like age and general outfits and stuff like that. Again, we'll start with you, Jack.

**Jack:** Um, I'm a crane.

**Austin:** Okay.

**Jack:** So I'm like a— I'm sort of like a bird that looks like it was put together by parts that were too long and thin for a bird that size. And you look at a crane and it's kind of like a sort of a straight line and you look at its legs and you think, how it's it— how can it walk on those legs. It has really big feet but its legs looks like little branches and twigs. And then it's like it unfolds itself into the air with a sort of creaking of wings and can fly slowly but for long distances. Um, do cranes fly in formation? They do, right?

**Austin:** Uh, yeah. I think. [computer noise] Uh-oh, I lost connection.

**Jack:** Oh dear.

**Keith:** Uh, I can hear you.

**Janine:** Mm, yeah.

**Austin:** No, no, with OBS, with OBS. With YouTube.

**Janine:** Oh.

**Austin:** I don't know why. [computer noise] I think we're back. I think we're back. I think we're back. I think we're back.

**Keith:** Yup, we're back.

**Austin:** Hi. I think we're back.

**Keith:** Hi. I think we're back too. I can see us being...

**Austin:** Refresh?

**Keith:** So I know that we're back.

**Austin:** Yeah, it's back. Okay. We're back.

**Janine:** There we go, yeah.

**Austin:** Uh, welcome back. Uh, Jack you were saying you unfold.

**Jack:** Yeah, uh.

**Austin:** Someone's just hearing your last sentence looping.

**Keith:** Yeah. You unfold with a creaking of wings, is what I heard.

**Austin:** Over, and over, and over again.

**Janine:** He unfolds and unfolds and unfolds and unfolds and unfolds.

**Jack:** Yeah. Like one of those horrible, horrible, like sort of a screensaver sent by Satan. That's not me. Instead uh, I think uh, the bird is very— the crane is very birdlike in that it has a beady eyes that are sort of constantly looking around, it has a sharp beak. It's all— It's all angles and straight lines. Um, it's soft to touch, it has big soft white wings um. It has uh, red streaks back from its eyes, almost like little stripes on its face. When the crane is a person, um, I'm picturing like Quentin Blake's illustrations Roald Dahl books a lot. Like the way those illustrations are very like um, sharp and scratchy and have lots of images of young uh, kids with their hands in the air 'cause they've seen a witch or something.

**Austin:** Okay.

**Janine:** Mhm.

**Jack:** I'm like looking at pictures of them now and they're all— all Quentin Blake's drawings of kids are very excited and happy and kind of like—

**Keith:** Ah, we've spied a BFG.

**Jack:** Ah, we've spied a BFG, let me be excited about this. And think that that's what— that's what this henge looks like as a person, when they're a person. And I think especially in that sort of sense of like, almost abstract linework that Quentin Blake has, there's this real spidery movement to all of his illustrations.

**Austin:** Mmm.

**Jack:** Uh, a real sort of childlike spidery movement. And I think that that's reflected in the— in the character. I'm going to try to find a— a—

**Austin:** A good.

**Jack:** — one and link it to ya.

**Austin:** Yeah, link it in the Roll20 chat so I can click it here. Okay.

**Jack:** Or we can keep going.

**Austin:** Yeah. Janine.

**Janine:** Um, okay so... I'm playing a character who's just the tanuki form is just a like a very straightforward um, tanuki raccoon dog, what have you, so it's a bit like, I think the best way to describe it is like the markings on a raccoon dog are a bit like um, if you uh, if you drew a raccoon from memory?

**Austin:** [laughs] Yeah.

**Janine:** Like they're kind of simplified by comparison. The, you know, it's a little more like blocky than the hard cut sort of stripey maskiness of a raccoon. Um, but also sort of in opposition to Jack who is all angles, my character is all like round stuff. Like a big like, short round puffy tail, the snout is super rounded, the ears are really like, bear-like. Um, the only

angle is really in the face, in those cheeks that are drawn out really far, horizontally.

**Austin:** Mhm.

**Janine:** Um, and her human form uh, I mocked up in LoveNikki, because that's what I do.

**Austin:** Uh-huh.

**Janine:** [laughing] So I know pretty much, what the—

**Austin:** Can you sand that image in?

**Janine:** I can fix that— Oh, I can— I can... I don't have it online but I can send it to you.

**Austin:** Okay. Give it— Give it some—

**Janine:** This part.

**Austin:** Yeah, do that.

**Janine:** Uh... But, basically, one of the things mentioned in the book is that the tanuki in human form, so the raccoon dogs in human forms, tend to wear glasses because they're uncomfortable without that like, masky shape around their eyes, their face. Um, and also tend to wear a lot of sweaters and heavy clothing.

**Austin:** Yeah.

**Janine:** Um, so I have her in like a really, really oversized sweater with a pair of functional overalls. Lots of like, sort of washed out floral top and socks and like some kind of cute but practical shoes. Big thick glasses and a very like, soft, rounded, cropped brown haircut.

**Austin:** Awesome. Uh...

[0:45:05]

**Janine:** And she probably looks like twelve.

**Austin:** Cool. I guess that's a good question, Jack, what about your character?

**Jack:** Um, I think like eight. Eight or nine.

**Austin:** Okay, so like little— little boy. Little boy? Did I— Did we mention —

**Jack:** Little boy.

**Austin:** — gender? Okay.

**Jack:** I don't think I mentioned but they're a little boy.

**Austin:** Uh, and Keith.

**Keith:** Hi, I'm the cat and the cat um, lives in the town. I don't think they— I don't think I have an owner but I do have— I just like, everybody knows the cat and feeds the cat. Um, sort of like, imagine like a... imagine like a bodega cat but it's like a town square.

**Austin:** Yeah, yeah, I gotcha.

**Keith:** And it's just like.

**Austin:** That's a real thing. That's a thing.

**Keith:** And it's just like, oh that's a fun...

**Janine:** Yeah.

**Keith:** This is a fun cat to throw a piece of fish at.

**Austin:** Yeah.

**Keith:** Um, so I think they're a bit on the smaller side, probably like a very, a very stray cat look. Like, a tabby sorta uh, shorthair, um...

**Austin:** Mhm.

**Keith:** But as a human, um, not a little boy, medium boy. Fourteen, um...

**Austin:** Okay, so you're the oldest of this group, then, probably— Well, so there's actually two ages.

**Keith:** Oldest human form, yeah.

**Austin:** There's cat age— Right, there's animal age and there's also separate like, human age.

**Keith:** Right. You could be a three hundred year old fox that is an eight year old girl, or you could be —

**Austin:** Right.

**Keith:** — a six month old bird that is a eighteen year old girl.

**Austin:** Right, exactly. Uh, so what are— what are those for you? So you're fourteen year old, like, little boy —

**Keith:** Yeah.

**Austin:** — but what are you as a cat?

**Keith:** Uh... I'm gonna say middle aged. Probably like a five.

**Austin:** Five, six?

**Keith:** Five year old cat.

**Austin:** Cool.

**Keith:** Five, six, something like that. Uh, and uh, yeah, so okay. As, I think that— As a human I'm small, still, I retain being sort of small for a fourteen.

**Austin:** Okay.

**Keith:** And is dressed in sort of uh, little boots, cargo shorts, and a big hoodie where the hood is a pillow. The hood is like, the inside of the hood is like, extra padded.

**Austin:** Uh-huh.

**Keith:** Um. Uh, yeah, that's what I— That's what I'm picturing. I'm picturing like— like neat shoes with, you know, tied laces. Very persnickety, short like, like above the knee cargo shorts and a big puffy pillow hoodie.

**Austin:** That sounds very good. Uh, can we just do animal ages, Jack and Janine, also.

**Jack:** Um, how long do cranes live for?

**Austin:** It's— You're a magic crane. Uh...

**Jack:** Oh. I think I'm um... I think I'm probably still a kid as a— I think I'm uh...

**Austin:** You're kid crane.

**Jack:** I think I'm a kid crane.

**Keith:** Kid crane? You're a kid crane.

**Jack:** Let's say I'm ten, which feels like a very, very long time for an animal—

**Austin:** Okay, is that— Wait, okay, okay yeah. Cranes can live up to twenty to thirty years in the wild and up to eighty years in captivity.

**Jack:** Holy lord.

**Keith:** That's way longer.

**Janine:** Yeah.

**Keith:** That's so much longer!

**Janine:** I mean, cranes are big.

**Keith:** Yeah, that's right.

**Austin:** Yeah.

**Janine:** I feel like a good rule in nature is that big animals tend to live longer than the tiny ones.

**Jack:** Yeah.

**Keith:** Yeah.

**Jack:** Fleas only live for a second.

**Keith:** And especially birds. Birds above a certain size can live a really long time.

**Austin:** Okay.

**Keith:** Um, in the book, I don't—

**Jack:** But I'm a bird who's—

**Keith:** Jack, you go ahead.

**Jack:** I'm a bird whose— whose— I'm a new bird.

**Keith:** You're a new bird. Um, I don't think the book said specifically for anybody besides foxes and...

**Austin:** Foxes can be super old, yeah.

**Keith:** Well the tanukis they said —

**Janine:** Yeah, foxes can be like, a hundred.

**Keith:** — can also live over a hundred years old.

**Austin:** Okay.

**Janine:** Yeah.

**Austin:** Sure.

**Janine:** But there's also— I think a thing they gesture at was like, there's sort of different tiers of things. Like, youngest animal, the really young animals don't know how to turn into humans yet.

**Austin:** Right, right.

**Janine:** And then there's like the tier where they learn to turn into humans, and then there's the tier where they're kind of like, elders.

**Austin:** Right.



**Janine:** And stuff.

**Austin:** Cool. Uh... Janine, how old is your tanuki?

**Janine:** Uh, hm... Probably not super old but I think... I think with tanuki, because tanuki can become that sort of like older thing that's mention that like, maybe she's probably like a bit older. Maybe like, I don't know. I almost want to say like fifty years but it's so hard— it's so hard to understand the relativity of this.

**Austin:** Right, right, sure.

**Janine:** Um...

**Keith:** They're all magical animals.

**Janine:** That's true, yeah. She's probably bit around a bit but she's not in the stage where she should be like, a matron with a lot of beer cans under her weird abandoned house where she lives —

**Austin:** Mhm.

**Janine:** — stage of tanuki life.

**Austin:** Of life. Totally. Alright so, I think that pretty much does it for character creation outside of names which we need, still. Um, also briefly, Keith, you mentioned that your character is like known by the the town.

**Keith:** Mhm.

**Austin:** But you're not a pet. You're not actually a pet, you're just kind like, town...

**Keith:** Yeah, I don't have— Yeah.

**Austin:** You don't have a last name.

**Keith:** Yeah. No, they do— They say cats can have an owner —

**Austin:** Totally.

**Keith:** — but my cat just lives in the town and is sort of taken care of people who are handing out food.

**Austin:** Okay, so give me names for these characters if you've already— if you have any.

**Keith:** Um. I actually totally forgot— I saw the name section, and I was like, "I'm skipping this for now," and then never went back.

**Janine:** Mm.

**Austin:** Here— [**Keith** laughs] Let's take five minutes. Let's take a five minute break and then when we come back we'll be ready to continue and then maybe we'll have names too.

**Jack:** Sounds good.

**Austin:** Sounds good. Alright.

[0:51:07]

**Austin:** And I'm back. Are you guys back?

**Janine:** Yeah.

**Austin:** Okay. Uh...

**Jack:** I'm back.

**Austin:** Hi. Janine sent us really good images in the meantime of other little towns on mountains and hills.

**Janine:** Yeah.

**Austin:** I like these, these are good.

**Janine:** I thought they'd be helpful.

**Austin:** Yeah, totally. I like the... I really like the one that's just like the house and then the sea of clouds is really good for, like yup, that's, yup. That's exactly right. Like that's what the shore —

**Janine:** Tide's in.

**Austin:** — of this place, exactly, tide is in. I really like the tiered one, because that is just like a really good just like neighborhood look, going on here.

**Janine:** Mhm.

**Austin:** Like, that's totally what I have in mind for this place. Maybe even a little less dense than this, or maybe the center of town is this dense. Um, but like... Or maybe the town proper is like this. Uh, one of the areas we'll be in is a little bit different. Is maybe a bit more like this— this last little one— the last one of a couple of big houses on a hill, looking out on some other mountains. Uh... Okay. [engine noise] That's a car.

**Janine:** Or a motorcycle or something.

**Austin:** Or something.

**Janine:** Yeah.

**Austin:** Is Keith back, also? No, not yet. Uh... Jeff Stolyarchuk in the chat says, "Jack has singlehandedly made me reevaluate the clarinet as a beautiful instrument —" [**Jack** laughs]

**Keith:** Hey, I'm back.

**Austin:** "— and I have a professional clarinet player in my family." Yeah. Good.

**Jack:** Oh god. It was an instrument of necessity 'cause I don't play the violin and I was like, "Oh, I play this." [**Austin** laughs] and then two years later, I was like, "Oh." [Austin, **Janine** laugh]

**Austin:** Perfect. Okay, so we are back. Do you have names now?

**Janine:** Yeah.

**Jack:** I think so. Uh, just write up about the town name isn't visible in our chat?

**Austin:** Oh yeah, I know. 'Cause I didn't— I actually don't like it just sitting there in front. I didn't want it to ruin the thing and only realize now that of course people on the internet can still see it. Um...

**Jack:** [laughs] Can you paste it in somewhere so we can...

**Austin:** I got it, I got it. Tsubomi-cho.

**Jack:** Oh, okay. Um... [sighs] Right, names.

**Austin:** That's the one.

**Janine:** Um, I— I have mine.

**Austin:** What is yours?

**Janine:** Mine is Mari.

**Austin:** Good name.

**Janine:** Which means, 'Ball.'

[**Austin, Jack** laugh]

**Jack:** Oh, great. I was so glad that you and I went down— went down the same road [**Janine** laughs] in, 'cause mine is Tsuru, which means 'Crane.'

**Austin:** Good.

**Jack:** I'm just this little crane boy who's called Crane.

**Keith:** Um. Wait, Janine, what was yours? I missed...

**Janine:** Mari.

**Keith:** Which means...

**Austin:** Ball.

**Janine:** Ball.

**Keith:** Oh, okay.

**Janine:** It's like 'Maru' which is 'round.'

**Keith:** Right.

**Janine:** I think they're probably is a [inaudible].

**Jack:** Whoops. Turned off my mic.

**Janine:** Austin, you painted this background, right?

**Austin:** I did paint this background.

**Janine:** Yeah.

**Jack:** It's great. It looks really good.

**Janine:** Someone in the chat was asking —

**Keith:** It looks good, yeah.

**Janine:** — if I did, and no.

**Austin:** No, I did this. It was nice, it was fun to do. It was a fun thing to do.

**Keith:** Hey listen, three years on Roll20 will give ya...

**Austin:** I did this on an iPad.

**Keith:** Oh, okay.

**Austin:** Using an iPad pencil that Janine got me for my birthday so thank you Janine. Um, Keith. Hey.

**Keith:** Hi. Uh, my name is uh, Shindai, which is a sort of bastardization of 'Sleeper.'

**Austin:** Ooh. Okay.

**Keith:** The actual translation is too long to be a name.

**Austin:** Okay.

**Keith:** Or, it's one syllable longer than I wanted a name to be.

**Janine:** Yeah, the names are supposed to be kind of— kind of simplified.

**Austin:** Yeah, that's a nice—

**Keith:** Yeah.

**Austin:** I like that rule a lot of just kind of like, you're just little kids, you just have little kid names. You just have like —

**Keith:** Yeah.

**Austin:** You kind of have the sort of names a little kid might give themselves quickly.

**Janine:** I almost went with one of the names then gave in the book which is uh, 'Wata,' which means 'Cotton.'

**Austin:** Mmm.

**Janine:** I just didn't want to have to say that —

**Jack:** Oh, that's good.

**Austin:** Oh, the R/L...

**Janine:** I just didn't trust myself to not make the T a D.

**Austin:** Oh, it's Wata. Okay, yeah, yeah, yeah.

**Janine:** Yeah, yeah.

**Austin:** Gotcha. It's tough. Alright. So, are we ready to start?

**Keith:** Yeah.

**Jack:** Mhm.

**Austin:** Alright.

**Janine:** Yeah.

**Austin:** Now it's my job. Now it's my turn to be— to do this thing. Uh, okay so. As I said before, Tsubomi-cho is a little village, a little town, let's say, that is in the kind of middle of this mountain rise, way above it there are— there are mostly animals, like up in the green forest above you. I almost said, to the north, but that's not it. Just, up. Um, there are more and more animals. I think there's lots of cranes up there, little ponds and stuff that've filled in along the sides of the mountain going upwards. And then below, there are these— these kind of flowing clouds that move along the kind of—

all around the mountain like a sea, or sometimes it feels more like a river. Like they really flow like a river does and it feels like the mountain is caught in a huge flowing river. And other times they're still like a pond or a lake. It is kind of a— the nature of the clouds to be arbitrary. It's hard to predict them. And that also can sometimes mean that it's hard to travel from settlement to settlement. And yet people do that. One of the people who does that is a post office worker, a deliveryman, who shows up once every three or four days with a package, with packages for the people here, with letters, you know, with everything else. Um, I think you've seen for the last week or so, this same deliveryman going on his normal routine, going kind of, from level to level on the town, kind of from tier to tier, and then working his way out, across a small bridge to an outcropping that— it used to be connected by a physical, or a natural bridge, a natural land bridge but has since been destroyed. I think the floods rose high once, the tide rose very high in this area and— and eroded away the natural bridge that was there. Or was struck by lightning or you don't know, but it's— it's it was before your time presumably. But you see now that there's a rope bridge there with like wood and everything else and you've watched from the safety, we skipped a step but I'll come to it in a second [laughs]—you watch from the safety of the woods over the course of like three weeks, this delivery guy comes back again, and again and again, and knocks on the door and has a package and no one comes out, and then he leaves and then an old woman opens the door and looks around. He hasn't left the package, she doesn't like pick it up, and then she closes the door. So you know she's okay, she's just not responding to anybody, directly. Um, the last step we need to do before we continue though, is connections which I don't know how I missed it in this... I may have missed it because it's not— it's under Finishing Up. It's the step after Finishing Up. [sighs]

**Janine:** Hm.

**Austin:** The layout of this book is— is—

**Janine:** Isn't Finishing Up supposed to be the last thing?

**Austin:** It is. It literally does Finishing Up.

**Keith:** Listen.

**Austin:** It literally does Finishing Up. And then it says, "With that, your other self is complete." And then the next section, like that is all the powers, and then the next section says, "Before the story, Connections."

**Janine:** Ah.

**Austin:** And like, this is one of the things that we talk about the layout of this book like, connections should definitely have been before the— the other bit. So before we continue though, we should know like, who you are. So maybe we just see a shot of all of you watching, um, as not the delivery person but a young woman arrives and we just kinda get a shot of the three of your characters in animal form, watching this happen from the various places. And now we'll talk about connections. So Connections show the depth and contents of your henge's bonds with other people. Henge and others and to the town itself. They also show how you think of them, how much you treasure them and how they feel about you. This is where you decide these important things. Please look at the Connections Contents Table on the next page, which I have also put in here. I think it's in the reference sheet? It is. Um, uh... There we go, and decide what your Henge's connection is to the town and other henge. This is something you get to decide yourself, and the other party can have a completely different type of connection to you. Once you've recorded all of your Connections, show them to the Narrator and other participants and make sure no one objects to your choices. For example, having a rivalry with the town would be a little weird. Explain why you set each connection the way you did. Make sure everyone agrees before moving on. And also just make sure you don't have any weaknesses or powers that change how your connections work because a few of the henge do. I don't remember if any of you do or not.

**Janine:** Um, I have one that— I can't have a— I can only have up to 2 or something with the town.

**Austin:** Let's see...

[1:00:11]

**Janine:** That's my— That's my like—

**Keith:** Yeah, yeah.



**Janine:** That's Teasing, is I can —

**Austin:** Oh, right, right, right.

**Janine:** Like, 2 max, I can't go higher than that.

**Austin:** Alright, well you start at 2 anyway, so that— that helps. Um...

**Janine:** Not gonna move.

**Austin:** So you get just, let me go over the actual points because it didn't do that there yet, at all. Okay, here we go. Um, you get 2 points per— Strength of 2 for each other player. Uh, and then also a 2 with the town. And the town's relationship to you is Acceptance by default. So you need different contents. Again, there's a bunch of different types, so there's like, Like, Affection, Protection, Trust, Family, Admiration, Rivalry, Respect, Love and Acceptance. Those are the different contents of connections, the different types of connections. Um, so does anyone want to start?

**Keith:** No.

**Austin:** Okay. [**Keith** and **Janine** laugh] Great.

**Jack:** I'll go. I'll go.

**Austin:** Thanks, Jack.

**Jack:** Um, okay so I think I'm gonna have a relationship with uh— Let's do Mari first.

**Austin:** Sure.

**Jack:** Since I typed her name in the— Mari takes she/her pronouns?

**Janine:** Yes.

**Jack:** Um... I will to—

**Austin:** Oh, lower that one, lower that one because that's with the—

**Jack:** Oh, with the town, yeah, I'm—

**Austin:** Actually that goes... over there is where it goes.

**Jack:** Oh, yeah?

**Austin:** Yeah, where it says, 'Partner.'

**Jack:** Oh, yeah, I see.

**Austin:** Yeah.

**Jack:** Yeah, yeah, yeah. Cool. Um... Right. Here we go. Mari goes over here. Shindai goes over here. So my relationship with Mari is that... I... Just wrestling all these sheets, it's ridiculous.

**Austin:** Uh-huh.

**Jack:** Um... I like—

**Keith:** Man, this game is so crunch for like the most fanciful game I've ever seen.

**Jack:** I like her. She makes me laugh.

**Austin:** Okay. That's good.

**Keith:** Um...

**Jack:** Mari, whenever I see Mari, it makes me feel happy. Um, I was a bit worried because she is a raccoon dog and I am a bird. [**Austin, Janine** laugh] but that's cool. She's really funny. So that's gonna be 2, and I'm gonna add that in a second. As for Shindai, who is a cat, the natural enemy of the bird, I trust him. Um, and I got to him when I need help, which is often because I'm a big bird who has trouble doing things and Shindai knows— knows their way around the town and knows what's going on, um and is a good companion.

**Austin:** Awesome. Uh, and those both 2, right?

**Jack:** Mhm.

**Austin:** So just like fill in those little dots. Uh... Mari, how 'bout you?

**Janine:** Um... I think my relationship with uh, Tsuru is um... Protection.

**Austin:** Mmm. Okay.

**Janine:** Because cranes are really like thin and brittle looking. And raccoon dogs are just like little meat balls with hands. Um... So I think Protection kinda makes sense there in terms of like, "Oh, someone could just snap you right in half, huh."

**Austin:** Mhm.

**Janine:** Um, and I think with Shindai it would be respect because Shindai's really like, cool and like— like slick. Um, I believe, and raccoon dogs are also not those things —

**Austin:** Right.

**Janine:** — the Gullible nature of Mari lends itself to being like, "Woaaah. He's walking on that fence! Woah!"

**Keith:** "How did you jump up there? How did you jump that much?"

**Austin:** That's pretty good.

**Janine:** [laughing] Exactly.

**Austin:** For filling this out, to be clear, the contents of what you feel is on the left, what they feel is on the right, of this sheet.

**Keith:** Got it, got it.

**Austin:** Do you see what I mean?

**Jack:** Cool. Thanks Austin. Yup.

**Keith:** Okay, so hold on.

**Jack:** Austin moved us.

**Austin:** Yeah.

**Keith:** So for me... So Tsuru, what was for me was Trust?

**Jack:** I like— I Trust you, yup.

**Keith:** Trust and then...

**Austin:** I'm going to do some.

**Keith:** Respect. Got it.

**Austin:** Yeah.

**Keith:** Respect. Alright so for— for me— Was that— Sorry, Janine, was that both of yours?

**Janine:** Uh, yes.

**Keith:** Okay. Um...

**Janine:** Or do we also have to define what we feel for the town?

**Austin:** Yes, you also have to do that.

**Janine:** Okay.

**Keith:** I thought, it just by default— Oh, it's they Accept us.

**Austin:** Mhm.

**Keith:** Okay, got it.

**Janine:** Yeah, yeah.

**Keith:** Alright, so... Um, okay, so I guess for the town, um, I— The town is Family for me.

**Austin:** Aw, okay.

**Keith:** Um... And then for... uh, Tsuru, it would be uh, Affection. I like them, I'm lonely when they're not around. And then for Mari, it would be um... Trust.

**Austin:** Okay. Cool. Uh, so yeah, make sure to fill out both sides of your thing so that you can— you can quickly just look at your own thing and know what the relationships look like. Okay, so going back to town, Tsuru, what do you feel about the town?

**Jack:** Uh, I picked Respect. The list in the reference sheet, the description of Respect uh, says, "You think they're amazing, you think they're great." And that is how Tsuru feels about the town. He's looking at the postal system, he's looking at the cars going up and down, he's looking at the— What are the cloud things called? The Keels? The—

**Austin:** The Keels, the Cloud-Keels.

**Jack:** The Cloud-Keels. He's looking at the Cloud Keels and going, "How are they doing that? That's amazing. They do this every day."

**Keith:** "They built a big bird."

**Jack:** "They built— I mean, I know what it is, but I don't know how it would work. They go to bed at night and they wake up every morning. Look at this postman, he's delivering this package, everyday, and no one comes out for it and that's great too."

**Austin:** Great. Uh... And Mari.

**Janine:** Um, I picked Affection for the town, um, because Affection says um, "You like them. You're lonely when they're not around. You want to be with them."

**Austin:** Mmm. Mhm.

**Janine:** And... um, even though— even though um... raccoon dogs, or tanuki, aren't— they're not quite like we have raccoons, they're not quite like the city animals that we know them as, they're a bit more reclusive and stuff, they're not um, they're also a bit more suprising to see in the rules of this game.

**Austin:** Mhm.

**Janine:** Compared to like a cat or a dog, I still get the impression they'd be like an enjoyment of the proximity of the townspeople and like, benefiting from that proximity and you know, thinking they're fun.

**Austin:** Mhm.

**Janine:** Stuff like that.

**Keith:** And stealing their yummy food.

**Janine:** And their yummy trash, also. Yes.

**Austin:** Their yummy, yummy food. Yeah.

**Keith:** Yeah.

**Austin:** Um, okay. So I think that pretty much does it. Um, again, just make sure to fill in the dots, too. They should all be at 2 right now.

**Keith:** Okay.

**Austin:** 'Cause those go up and down as you play and it's important.

**Janine:** Do we fill them in on both sides?

**Austin:** Yup. You should— They should all be 2.

**Keith:** Is it okay that I just filled one in as the color green? Is that fine?

**Austin:** Totally fine. That's not— As long as you know how many points you have...

**Janine:** Are you the one who circled my ears?

**Austin:** And also— Yes. Yes.

**Keith:** No, I did not do that.

**Austin:** I did that. I did that.

**Janine:** Okay.

**Austin:** I tried to match the feet— the feet circle. The hands circle. Um... Alright, and then Jack, also copy over what the contents are from other people.

**Jack:** Oh, yeah.

**Austin:** See what I mean? There's a lot of paperwork but it means you can just quickly look down and be like, "Hey this is— this is how many points I get, basically." Um, you'll see why it matters momentarily.

**Jack:** Oh, great. My mouse stopped responding in Roll20. Let me just reload this page real quick.

**Austin:** Yeah, go ahead and— go ahead and do a— do a reload.

**Jack:** I'm back.

**Austin:** Okay. Okay. That's an arrow, Keith.

**Keith:** No, yeah. I— I deleted it.

**Janine:** What's happening over there?

**Keith:** I was trying to figure how to erase stuff but I figured it out.

**Austin:** Mhm.

**Keith:** 'Cause I don't want to do these blobs anymore, I just want to do a check mark.

**Austin:** That works. Checks are good.

**Keith:** The blobs are— They take a long time and...

**Austin:** Mhm.

**Janine:** Yeah, yeah.

**Austin:** You could also copy anything you put down and then paste it. Roll20's wild.

**Keith:** Ah, I don't like to cheat. I don't like to be a cheater.

**Austin:** That's fair.

**Janine:** Hm.

**Austin:** Mhm.

**Janine:** Does Roll20 have an iPad app yet?

**Austin:** It does and it does not work, so that's good.

[**Janine** yells]

**Keith:** [laughs] The thing is that the certain— the squares get bigger and bigger, so if I copied it, I would have to start adding —

**Austin:** Mhm. I gotcha.

**Keith:** — edges to it. It's a mess.

**Austin:** Okay.

**Keith:** Not that my check marks look so good but...

**Austin:** So. This is why this is important. At the start of each scene, a henge receives Wonder equal to the total strength of their connections from themselves towards others. And at the start of each scene, a henge receives Feelings equal to the total strengths of their connections from others to themselves. In this case, everyone should start with 6. So...

**Keith:** I'm sorry, could you explain that one more time?

**Austin:** Nope. [**Janine** laughs] At the beginning— At the beginning of every scene, a henge begins with Wonder equal to the strength of the connections from themselves towards other.

**Keith:** Okay.

**Austin:** And also you begin with Feelings equal to the number of total strength of their connections from others towards themselves.

**Keith:** Got it.

**Janine:** So 6 and 6?

**Austin:** 6 and 6, yes.

**Janine:** Okay.

**Austin:** Um. These are the key things for this game. This game doesn't use any dice, there's no rolling. The way checks work, the way like, if you're going to do something that it's not obvious that you could do, you have to tell me how you're doing it, I'll tell you which of the stats you'll use, and then it has to be higher than the number I say it has to be higher than. That's all. And to do that, bring this out and over here, okay. Um, uh, that can range from, oh, okay you need a five to do— You could be like, you need



a 3 to do it, or you need a 7 to do that, and the— the way you get those numbers is by spending Feelings. Basically.

**Keith:** Okay.

**Austin:** That's all.

**Keith:** Now do you— At the end, this is something I was unclear on. After you've spent the Feelings —

**Austin:** Uh-huh.

**Keith:** — you get them back?

**Austin:** At the beginning of the next—

**Keith:** You just have to have a—

**Austin:** At the beginning of the next *scene*, you get—

**Keith:** Yeah, exactly, yeah. So it's not like an expendable currency where like, once I use 2 Feelings I then have 4 Feelings.

**Austin:** You do then have 4 Feelings for the rest of that scene.

**Keith:** Right, for the rest of that scene, but not forever. I'm not like—

**Austin:** But they— But they carry over from scene to scene, so you are losing them if you spend them, to be clear. So like, next scene, you will again get 6 more Wonder, and if you don't spend any Wonder in this first scene, you will have 12 Wonder, so yes —

**Janine:** Oh...

**Austin:** — you are losing them if you spend them.

**Keith:** Oh wait, so they— they accumulate over turns. So...

**Austin:** Oh, yes, totally.

**Janine:** It's not a popup—

**Keith:** 6, then 12, but if I spend 5, then it's 6— it's 1 then 7.

**Austin:** Say that— Yes, yes. Exactly.

**Keith:** Okay, that's the part. That is the part that I couldn't figure out.

**Austin:** It is— That is an important component.

**Keith:** Now I understand.

**Austin:** I've written out—

**Janine:** It's cumulative, not the opposite of what that would be.

**Austin:** Right, if you take a look on the right here, there's a thing called Basic Gameflow/Reference and that— that breaks down most of the rolls of this game basically, so... That's— That's a thing worth—

**Janine:** Oh, this is handy. Yeah, this is good.

**Austin:** Yeah, it's pretty handy. Uh, you'll see there's some stuff there that I just didn't fill out because I was like, "Oh, they didn't give me the answer to what this thing is in this moment, so I'll just fill it out later." And then I didn't get around to doing that.

**Janine:** Yeah, I love this. "Feelings and Wonder carry over from scene to scene." Feelings-colon-big empty space.

**Austin:** Uh-huh, uh-huh.

**Janine:** Next bullet point, Wonder-colon-big empty space.

**Austin:** God.

**Janine:** Okay.

**Keith:** I— I'm starting to figure out why the translator didn't put his name on the book.

**Austin:** Wow. Keith.

**Janine:** Mmm.

**Austin:** That's mean.

**Keith:** That's who I am—

**Austin:** That's—

**Janine:** That's a bit mean.

**Keith:** Yeah, well—

**Jack:** Translation is really hard.

**Austin:** Translation—

**Keith:** Sorry, oh, were we just going to underhandly insult the book this whole time?

**Austin:** No, I'm not—

**Jack:** I'm not—

**Austin:** Listen, I can say critically, that like, I think that this book is not laid out super well and that I think it's like, the fact that it's translated probably takes away some degree— not takes away but like, it's clearly been a translated book and I think that there is a gap in that. But I don't— I still think that the person who spend the time and effort translating it deserves to have their name on the cover.

**Keith:** I think—

**Jack:** Also the other thing here is that like—

**Keith:** Well I think it's their choice, if they had the choice to not put their name on the cover.

**Jack:** Austin and I— Uh, people keep asking us when they can play—

**Austin:** Yes.

**Jack:** — the game we played for Animal Out Of Context, and Austin and I have a copy of that game, that's in a google doc and we know why you can't play it, which is that uh, our copy of the Tower makes this game —

**Austin:** Yup!

**Jack:** — look like the most perfect pure prose you have ever read. Uh, so like—

**Janine:** Is there an example script where one person says, "You know?" At the end of every line all the time.

**Austin:** Well okay, listen.

**Jack:** Well we don't much have an example script but we do have, our example script is something like, four hundred consecutive bullet points.

**Janine:** Hm...

**Austin:** It's up there! Uh... Yeah, there's definitely a section in the Tower's book, or in the Tower's uh, current form, that is just like loose... like, recap of games we've played with no context.

**Jack:** Mhm. [laughs]

**Austin:** It's great. It's fantastic.

**Keith:** It's stream of consciousness rules guide.

**Austin:** Right. There's a map that we drew in this— in this doc that is 100% just, the words "North and South and West and East" [**Jack** laughs] It's great. It's fantastic. Alright, I'm gonna—

**Keith:** My cat is scratching at my door to get in but I know if I let him in, he'll just like— he'll just start chewing on the Xbox again.

**Austin:** Your cat is just roleplaying in this game. Okay.

**Keith:** He is, yeah.

[1:15:19]

**Austin:** So, here we go. Uh, it has been some time since— I can't interact with Roll20 anymore, this is good. I also have to— I can't— My scroll wheel isn't scrolling so I'm going to refresh. [sighs] Alright, there we go. We've made it. Hell yeah. Someone says, "Wait, what do you use Wonder for?" You use Wonder for your powers. So, yeah.

**Keith:** Yeah.

**Austin:** That's what you use Wonder for. Uh, which explains why you need to save it— why you can save it up from scene to scene, because some of the powers are very expensive.

**Keith:** Some things cost 12.

**Austin:** Yeah. Or 18 or 20. So... Alright.

**Keith:** Oh, I have not seen those ones.

**Austin:** I think— Don't you have some that are like that? Huh.

**Keith:** Um, actually I might— You're right, I might have an 18. Let me check.

**Austin:** You have a 14, for sure.

**Keith:** I have a 14. Yeah, I have a 14.

**Austin:** Alright, so it has been a couple weeks since this cycle of the deliveryman showing up, knocking at this door and then leaving, has begun. A little bit on the situation of the house and the time, it's, I'd say it's early afternoon right now. The sun is coming down from some trees that are at a higher, like tier of this mountainside, and the house itself is probably the largest one inside of— Or kind of in what is called Tsubomi-cho. It's a little set off from the rest of Tsubomi-cho. Uh, it can— You can see down onto the lower levels where all the— the people are. You can see people riding their bikes down some paved roads from here. And the house itself is uh, kind of bulbous. It kind of has like three or four kind of— it's got like a big round bottom layer and then three or four— I'd say three larger second floor layers that are big and kind of arced in weird shapes. It's not like a mushroom um, but kind of like a... It almost feels like a bundle of chestnuts or something and it's— the outside of it is wooden and has some like uh, um— What's the thing I'm thinking of? Like, stucco? Is stucco a thing? Am I inventing a thing when I say stucco?

**Keith:** No, stucco's a thing.

**Janine:** Yeah.

**Austin:** Uh, stucco siding on it um, a fine plaster and uh, mixed in with this like wood. So you get like, wood beam curved and then stucco between it and the next wooden beam. Huge wooden door out front and then throughout, on the outside, there's lots of these little— little— I'd say there's like little white—you can't tell if it's bone or ivory—pieces here and there for flair. They kind of make a little bit of a diagonal mosaic over this one corner. Where the front door around the door handle, instead of being like gold or something, it's this like bone. Um, and the whole thing, like, you can hear the sounds of cicadas chirping right now and there are other animals tweeting— birds tweeting all over the place and you know, there's the wind rustling through the trees. It is currently a high tide, which means there is like the lightest smell of salt, of saltwater, even though it's just clouds, but like the clouds in this world are all salty. And you can hear this like— you can hear the whooshing of the wind because it's in this sort of river mode, so the clouds are running past you, below you, down in between the valley basically, like a river right now. Uh, and it's in this moment when you see a girl of around eighteen, nineteen come to across the— the rope and wood bridge to this larger house. And she shows up at the door and begins knocking on it. You can tell immediately that she has a degree of um... A degree of focus and passion and determination that the normal delivery guy does not have. Normal deliver guy is in his like, late thirties, early forties, and is not really committed to... Like he delivers packages, he shakes hands with everybody in the town but like, he isn't here to— he'll just come back next week with this package again, and maybe she'll be home this time, you know? Um, but this younger deliver girl is knocking with a passion and you can hear her calling out,

**Delivery Girl** (Austin): Mama! Mama!

**Austin:** But she's also wearing the traditional garb of these kind of delivery people. I don't know what it looks like. What's it look like? What's the outfit? What's the uniform for delivery people who go from mountaintop to mountaintop in this world?

**Keith:** Big stiff brim hats.

**Austin:** Okay, big stiff brim hats.

**Jack:** They have a—

**Janine:** Really good shoes. Like, really grippy good shoes.

**Austin:** Okay. Grippy shoes, big hat— big stiff brimed hats. Jack—

**Jack:** Uh, and a scarf. Like a long scarf uh, but colored with the division of the delivery force that they work in.

**Austin:** Okay.

**Jack:** Uh, so there's several of those —

**Keith:** Ooh, and they—

**Jack:** — and their scarves are there so they blow out like pendants, uh, in the winds on the tops of these peaks so people can see when the delivery are coming and what division they work for.

**Janine:** Oh.

**Keith:** And a similiarly embroidered windbreaker.

**Janine:** And how 'bout, the windbreaker has one of those little shoulder loops and there is a little clip that matches the scarf in color to keep it over the shoulder so it doesn't flow back in their face.

**Jack:** Mhm.

**Keith:** Oh, and a badge. They also have badges.

**Austin:** They also have badges. So the thing I'll note is the normal delivery guy has like a forest green scarf color and she has a kind of salmon color scarf. So she— This is normally not what her route is, you know that this is not the sort of thing she normally delivers. I don't think you know what these do. Like none of you have Adult scores high enough for me to be like, "Yeah, you know all about the postal service coding." [**Janine, Jack** and **Keith** laugh] I think it's at least an Adult of 3, frankly. Um, but like— You do— You're able to put together that like, oh she doesn't normally— this is not her normal route. Uh, and also she's yelling, "Mama," so you know, maybe a little different. Um, so what are you all doing, when you see this girl trying to get into this house or get— get the attention of whoever's inside?

**Jack:** Hmm. I think I'm going to try to transform into a boy.

**Austin:** Okay. Uh, where are you now?

**Keith:** I think I'm gonna stretch.

**Austin:** Okay, are you asleep?

**Jack:** Uh, so I am sitting—

**Keith:** Probably near to the front porch, probably. Sorry, Jack, you go.

**Jack:** I'm sitting in the branch of a tree. Uh, like a— probably kind of a low branch.

**Austin:** Mhm.

**Jack:** Uh, and I'm going to try and transform, as best I can. It's daytime, that makes it hard.

**Austin:** It is daytime. so this is the first time that we're doing a check. When you transform in this game, uh, you have to spend Wonder. This is the other thing that Wonder can do. And to do that, so it's— I'd say it's afternoon, which to me sounds like Daytime, so that's already 4. And then how are you— What are you transforming into? Are you transforming into a complete human or are you going to have small wings?

**Jack:** Um, I'm going to transform into a... a complete—

**Austin:** I don't think you have the Wonder to be a complete human right now unless you have some other ability.

**Jack:** Is this one of the things I can also —

**Keith:** I don't—

**Jack:** — spend uh... Yeah, I can use Feelings or Wonder. Yeah, I can use some of each, just like—

**Austin:** Oh yeah, is that true for turning into a— for turning into a human? Is that Feelings or Wonder? Yes, it is. You can do this— you can switch.



**Jack:** Um, so I'm going to be—

**Keith:** Um.

**Jack:** Oh, yeah—

**Austin:** Oh, Jack, go ahead. [???] —

**Keith:** Oh I just— I'm not sure that we ever explained that like, you can save energy by transforming like, halfway. Or...

**Austin:** I have that chart up right now. We're going to go over it right now, as we talk about it.

**Keith:** Oh, okay. Great.

**Jack:** Uh, so I'm gonna— I'm gonna um, spend 8 total.

**Austin:** Okay.

**Jack:** And I'm going to be a complete human. I'm going to transform on this branch, uh, and so as I transform, I'm gonna just sort of like loosely hang onto the branch and drop to the ground.

**Austin:** I like the notion of like, you're sitting on the branch as a crane and then it like, you kind of like bounce up and down once and when you come back down, you're a little boy.

**Jack:** Mhm.

**Austin:** Um, so you kind of like disappear up into the leaves and bounce back down and now there's like a little boy there. Um...

**Jack:** I have like twigs in my hair. I'm wearing like a— a red t-shirt that is slightly too small for me. Um, and I'm wearing brown shorts.

**Austin:** Great. The thing that Keith was talking about is that the reason that cost you eight is because the cost for transforming into a person is determined by what you end up looking like, like how human you look, and what time of day it is. So, because it's the afternoon, that's +4, because you went completely human, that's another +4. If you hid yourself some little wings, or if you just had some little wings, you'd only have to pay 6. Or if it was the evening, you may have only had to pay 4 or whatever, so... That's

how that ends up being determined. Alright, so you're like walking— What are you doing now that you're a little boy?

**Jack:** I'm gonna uh, like walk across the uh— and I mean, you know, not to make it clear that I'm being extremely cute but we should definitely get into the habit of awarding Dreams otherwise the game breaks.

**Austin:** Oh yeah, I should give you a Dream there too. I gave Keith a Dream for yawning earlier, so...

**Keith:** Thank you.

**Jack:** Um.

**Keith:** Oh, are we just going to move them and not say, "Hey, I'm giving you a Dream"?

**Austin:** We can, but we don't have to. The book—

**Jack:** We can. I'm mostly just saying that we like get into the habit of doing it. I'm actually going to give Austin a Dream for like the first question him asking us as a GM is "What is the postal service like?"

**Austin:** Okay.

**Jack:** Okay, we have an immediate issue here Austin.

**Austin:** I got you. I got it, I got it.

**Jack:** Okay, cool.

**Austin:** Uh, bop. There we go.

**Jack:** Nice.

**Austin:** Thank you.

**Jack:** Uh, I'm gonna like saunter across the rope bridge and uh I'm gonna say hi to this— to this person. I'm going to say,

**Tsuru (Jack):** Hey, how's it— Hey! Good morning.

**Austin:** Uh, I need to decide whether or not this is surprising. Um. I think not, she's pretty— This is not like as surprising as... Hm...

**Keith:** I mean, she is waiting for a person to say something.

**Austin:** True, true.

**Keith:** Being at a door.

**Austin:** Yeah, so yeah, she just turns around and is like,

**Delivery Girl** (Austin): Oh. I— Have you been— Where are you— Who are you?

**Tsuru** (Jack): I'm Tsuru. I live in the town.

**Delivery Girl** (Austin): Oh, Tsuru, I've never seen you here before.

**Austin:** And then she like kneels down and offers a hand to you to shake.

**Tsuru** (Jack): Hm...

**Austin:** Um... And she says uh,

**Delivery Girl** (Austin): My name's Tomo.

**Tsuru** (Jack): Nice to meet you, Tomo.

**Austin:** She has like, chestnut brown hair and like, big brown eye, um and uh, is like— Her uniform is pristine, not because it's brand new but because you can tell she like keeps it pristine. Like you can— You can tell she just had the shirt part of this, like her blouse is like recently starched. Like, she like keeps it super clean and pressed and perfect. And kinda gives off— Radiates a sense of like, personal pride and professional pride. Um...

**Tomo** (Austin): Have you seen the woman who lives here?

**Tsuru** (Jack): *Never.* Nope! Wait, I have.

**Austin:** You have.

**Tsuru** (Jack): Yup. I've seen her, sorry, sorry. I'm sorry. It's uh... I was just playing uh, back earlier and now I'm playing still now. I have seen her. Uh, she's an old lady.

**Austin**: Uh, Tomo smiles.

**Tomo** (Austin): She's an old lady, that's— She isn't— She is an old lady. Do you know where she is now?

**Tsuru** (Jack): She's probably in the house.

**Tomo** (Austin): [sighs]

**Austin**: She like stomps her foot a little bit and like turns and goes back and like, knocks on the door again, [rapid knocking noises] like,

**Tomo** (Austin): Mama!

**Tsuru** (Jack): She doesn't like to come out. She doesn't— Look, she doesn't like to come out when— when folks are here. We should hide.

**Tomo** (Austin): I'm not— Little boy, that's— I—

**Tsuru** (Jack): My name's Tsuru.

**Tomo** (Austin): Tsuru, I'm sorry, I'm sure that that makes sense for most people but she should— she should just come say hello to me. I have to deliver this package, it'll be very quick. [knocking noises] Mama!

**Tsuru** (Jack): Okay.

**Austin**: She also like starts looking— A thing that happens here in this world is, do you know how in our world, people look um, up to the sky sometimes when the wind is just so and they get this certain smell in the air that— that makes them think it's going to rain soon? People do that here too, but they look down at the clouds below and she's doing that. She's clearly anticipating things in terms of the weather will get worse and is trying to hurry here.

**Tsuru** (Jack): I'll get out of the way.

**Jack**: And I walk around the side of the house to the back.

**Austin:** Okay. Uh, Mari and Shindai, what are you two up to?

**Janine:** Um, I think that, so I was up in the tree with Tsuru, I think, when Tsuru was in his bird form.

**Austin:** Mhm.

**Janine:** Uh, and when Tsuru changes and goes down and starts talking to this girl um, I kind of want to join, but also kind of don't? Like, I kind of want to join out of that vague like, "Mm, I shouldn't let him just go over there."

[**Austin** laughs] "And do stuff al— That's— What if something happens?"

**Austin:** Mhm.

**Janine:** But there is this moment of like, as they're having this conversation, um, I'm trying to climb down the tree backwards but I'm not doing it super great.

**Austin:** Uh-huh.

**Janine:** Like, getting up the tree is a lot easier than getting down. So there's probably a lot of like, everything's sort of normal and fine for a minute and then there's a lot of like, scrabbling sounds on the side of the trunk not facing them, so like, like sort of behind the tree, I guess.

**Austin:** Mhm.

**Janine:** A lot of like scrabbling sounds and like, loose bark falling and then, I kind of land on my raccoon ass. [**Austin** laughs] And then just kinda...

**Austin:** It's one Dream per— One Dream per action, because otherwise, I promise, I'd be giving you more dreams.

**Keith:** Um.

[1:30:03]

**Janine:** Um, and I kind of need a minute to collect myself but I'm still mostly just observing this.

**Keith:** I'm— I'm going to use a move.

**Austin:** Okay.

**Keith:** I've a move called Fuzzy.

**Austin:** Uh-huh.

**Janine:** [laughing] Such a good game.

**Keith:** By taking a friendly attitude and rubbing against someone —

**Austin:** Uh-huh.

**Keith:** — you can remove the fetters of a person's heart. While you stay close to someone during a scene, that person's Adult attribute drops to 0.

**Austin:** Interesting. So you're— So spend 4 Wonder on that.

**Keith:** Yeah.

**Austin:** And you're— So you're hopping down and going up to Tomo?

**Keith:** Yeah. I was already— I said it but I—

**Austin:** You were already, yes, you're right.

**Keith:** I was already on the— sleeping on the porch.

**Austin:** Totally. Um, okay, so yeah. I think yeah, she just kind of like—

**Tomo (Austin):** [long sigh]

**Austin:** And like sighs out a of relief. Kind of like kneels down and starts petting you.

**Tomo (Austin):** When did Mama get a cat?

**Austin:** Oh, actually you're— How old are you?

**Keith:** Five.

**Austin:** Okay, so I think she starts petting you and then she's like,

**Tomo (Austin):** You're that little kitten. I remember you.

[meows]

**Austin:** Uh, and then just like, gets distracted in petting you. And like,

**Tomo** (Austin): [sighs]

**Austin:** And then steps up and shakes her head.

**Tomo** (Austin): Oh, Mama.

**Austin:** Um, and she just like knocks one more time and no one answers.

**Jack:** Is there a window I can peer through?

**Austin:** Totally. Um, have you looked in this house before?

**Jack:** Nope!

**Austin:** Okay. It's spooky in there. It's dark —

**Jack:** Oh dear.

[**Keith** laughs]

**Austin:** — and there's all these— It's cluttered, there's all these things and it's hard to see any of them because like, you snuck around the back of this house and the thing behind the house is a mountain and the forest so there's not much light from that side, you know what I mean? So you're kind of just seeing the light coming through the front windows which is making it hard to see details inside. But you see there are big things in there. You think you see some sort of animal, maybe? It's like a bit— like a big jaw. Um, you see uh, the light reflecting off of glass inside. And you don't see or hear anybody moving.

**Jack:** Okay uh, I'm gonna go around to the front of the porch.

**Austin:** Uh-huh.

**Jack:** Uh, and I'm going to, in the way that little kids do, pick up Shindai without supporting his back legs. Just sort of like—

**Austin:** [laughing] Oh my god.

[**Keith** yells like an angry cat]

[**Austin** and **Janine** laugh]

**Jack:** Just sort of like, picking this cat up, who I— I uh... I trust, and carrying back and saying,

**Tsuru** (Jack): The cat's coming with me! Lady.

**Jack:** And carrying him around—

**Keith:** Shindai is *protesting*.

**Austin:** I think this ends up— so this has to be a thing you do, then. Um, so this is a check—

**Jack:** Oh yeah.

**Austin:** This is a contested check. I'd say this is probably...

**Keith:** Well, hold on, hold on. I don't think I'm going— I don't think I'm fighting to get down but I am— vocally arguing like, [yells like a cat, "rowowowowow"] That's what my cat does whenever I pick him up. He hates it.

**Austin:** Okay.

**Shindai** (Keith): Rowowowow.

**Austin:** Good.

**Jack:** Uh, I'm gonna—

**Tomo** (Austin): Put him— Put that little cat down! Tsuru.

**Shindai** (Keith): Rowowowow.

**Jack:** I'm gonna like carry him like a baby.

**Tomo** (Austin): That's a little bit better.

**Jack:** Uh, like carry around the—



**Tomo** (Austin): Is this your cat, little boy?

**Tsuru** (Jack): I'm taking the cat now!

[**Austin**, **Keith** and **Janine** laugh]

**Tomo** (Austin): Oh...

**Jack**: I'm gonna go—

**Austin**: Tomo just like, hands— head in hands, shakes her head and just like,

**Tomo** (Austin): Oh... Why is this town always like this?

**Jack**: I'm gonna go around the back of the house and I'm gonna hold Shindai up to the window and say,

**Tsuru** (Jack): (whispering) Shindai.

**Shindai** (Keith): (whispering) What?

**Tsuru** (Jack): (whispering) What's all this, then?

**Shindai** (Keith): (whispering) It looks like a bunch of mess.

**Tsuru** (Jack): (whispering) It's spooky.

**Shindai** (Keith): (whispering) It's just— It's just a mess. It's bad in there.

**Tsuru** (Jack): (whispering) I'll go in if you go in.

**Shindai** (Keith): (whispering) Oh.

**Tsuru** (Jack): (whispering) Shindai.

**Shindai** (Keith): Yeah?

**Tsuru** (Jack): If you go in and open the window and I could come in, I could open the door and pretend to be her mum.

**Austin**: Oh my god.

**Shindai** (Keith): (whispering) That is absolutely not going to work. She knows what her mom looks like.

[**Austin** laughs]

**Tsuru** (Jack): (whispering) Okay, yeah.

**Shindai** (Keith): (whispering) And her mom isn't a little boy.

**Tsuru** (Jack): Okay, okay. Still, can we go in there?

**Shindai** (Keith): I don't— I mean we literally can.

**Janine**: I think at this point, Mari sort of— I'm sort of— So I'm picturing this house as being a bit in the Japanese style of like, being on stilts in a way? Like being off the ground a bit.

**Austin**: Yeah, just a little bit off the ground, yup.

**Janine**: And so I think at this point, Mari like pokes her head out, like her wide tanuki head out from under the sort of— under the house, really.

**Austin**: Mhm.

**Janine**: But like sort of around Tsuru's ankles. Uh, just like,

**Mari** (Janine): I could go in. I could go in. I could get in there.

**Tsuru** (Jack): Yeah!

**Austin**: Do you just say that?

**Janine**: Why not?

**Austin**: 'Cause you're a little tanuki.

**Janine**: The cat's talking.

**Austin**: The cat's talking —

**Keith**: Yeah, I was talking.

**Austin**: — to Tsuru, right?

**Keith:** Mhm.

**Janine:** I'm also talking to Tsuru.

**Austin:** Oh, I thought you were talking to— Oh, sorry, I thought you were talking to Tomo.

[**Keith** laughs]

**Janine:** No, no, no, no.

**Austin:** I was like, "What are you doing?"

**Keith:** Hey Tomo. First of all, I'm a talking raccoon dog. Second of all, I can break into your mom's house, if you want.

**Austin:** I can break— Yeah. I got this. Okay. Oh my God, you could imagine. Alright, so sorry, continue.

**Janine:** Uh, I'm just— I'm just saying like,

**Mari** (Janine): If you want to get in there, I could— I could—

**Tsuru** (Jack): Yeah.

**Mari** (Janine): I could probably figure it out. I could work it out. Everyone's got a hole in their floor.

**Tsuru** (Jack): Let's do it.

**Mari** (Janine): Probably.

**Tsuru** (Jack): Oh, hang on. Well, look.

**Shindai** (Keith): Well hold on.

**Tsuru** (Jack): Wait.

**Shindai** (Keith): What would this— What would this accomplish at all?

**Tsuru** (Jack): Well we get to go in the house.

**Shindai** (Keith): Yeah, that wouldn't help at all. How would that help?

**Tsuru** (Jack): Well we know whats in there now.

**Shindai** (Keith): But we just— We just want the mom to open up.

**Tsuru** (Jack): We can find— Well, we can find the mom.

**Shindai** (Keith): Well the mom's probably not in there. If she wasn't answering the door.

**Mari** (Janine): She might be caught in a fence.

**Shindai** (Keith): She might be caught in a fence.

**Mari** (Janine): And you know when you get caught in a fence, you can't really like—

**Shindai** (Keith): Wait. I've been in houses before and I know that there's never— I've never seen a fence in a house.

**Tsuru** (Jack): I've never been in a house.

**Mari** (Janine): Not in every house.

**Shindai** (Keith): I've been in plenty of houses. I've been in plenty of houses, and there's not a single house I've been in that has even one fence.

**Mari** (Janine): Not even around the stairs?

**Shindai** (Keith): Not even around the stairs.

**Tsuru** (Jack): I'll go and tell her—

**Shindai** (Keith): Oh, wait, no they do have— they do have fences around the stairs. Okay.

**Mari** (Janine): That's what— She could be— She could be stuck.

**Shindai** (Keith): You're right.

**Mari** (Janine): We should get in there.

**Tsuru** (Jack): Oh, she could be stuck in there. We should check. We should—

**Shindai** (Keith): She could be stuck in the fence that they put around their stairs.

**Mari** (Janine): Mhm.

**Tsuru** (Jack): What if I go and tell—

**Mari** (Janine): It's a one story house, but I mean, we could still check.

**Tsuru** (Jack): Oh, well then—

**Austin**: It's a two story house. It's a two story house.

**Janine**: Oh, okay, okay.

**Austin**: It has these big bulbous second stories.

**Jack**: Mm.

**Janine**: Oh, right, okay.

**Austin**: Second story rooms inside.

**Janine**: Right, sorry.

**Tsuru** (Jack): I'll go and tell the lady that we're going to go and get her mom.

**Shindai** (Keith): Wait, wait, hold on. Ask her if she can just go into the house, because it's her mom's house and maybe she has a key.

**Tsuru** (Jack): Okay. Sh-sh-shhh.

**Mari** (Janine): Also, don't say, 'We.' That might not make sense.

**Tsuru** (Jack): Sh. (whispering) Stop talking. I'm gonna talk to her now.

**Shindai** (Keith): (whispering) Okay.

**Tsuru** (Jack): Lady!

**Tomo** (Austin): My name's Tomo. What's wrong, little boy?

**Tsuru** (Jack): Uh, can you go in the house?

**Tomo** (Austin): If I could go in the house I wouldn't be knocking— Wait a second—

**Austin:** And then she starts flipping over stones and rocks.

**Tomo** (Austin): There used to be a— Where did she put that key?

**Jack:** Mm.

**Austin:** Um, and she's not like on her hands and knees like a little kid, like, flipping over rocks and tiles. There's a little like, set of tiles that leads up to the house like a— like a uh, walkway. And a little like centipedes run out and try to get away and she's like,

**Tomo** (Austin): Ah! Ah, [sighs]

**Austin:** And then she like clams herself. And then flips over another tile and there's *another* centipede under there and she's like,

**Tomo** (Austin): Ah!

**Austin:** And she like, let's go of it and the centipede like dashes out of the way.

**Janine:** I'm going to help her. Turn over rocks.

**Austin:** Has she seen you yet?

**Janine:** No. I'm going to probably pop out from under the house again —

**Tomo** (Austin): Ah!

**Janine:** — and help her turn over some rocks.

**Austin:** Okay, she is now definitely surprised. Uh, unless you—

**Janine:** Uh, is she?

**Austin:** Yeah, what—

**Janine:** 'Cause I have that ability.

**Austin:** What is your ability?

**Janine:** My ability uh, I need to find the thing that says it.

**Austin:** Uh-huh.

**Janine:** Um, uh, when you surprise someone, you can gain as many points of Dreams as there are other participants, including the Narrator.

**Austin:** Uh, okay. Yeah, so I think she is— Let me actually read how the surprise stat works again 'cause this game has some confusing... everything. Uh, where did I put— Did I close the thing I need? I did. Let's open— Nope. Let's pop this out so I can actually see it. Nope, that's not the right page. Fuck. There it is. Pop that out. Drag it over here. Alright, Surprise. When henge do something unexpected, people around them can suffer Surprise. The Narrator should explain to a henge what uh— that what they plan on doing might surprise someone. If you try to deliberately surprise someone, make a check. I don't think this is a deliberate surprise situation, right? This is just like a regular old surprise? You weren't like—

**Janine:** Yeah, it was— Just doing my— doing my —

**Austin:** Doing your thing.

**Janine:** — raccoon thing. I keep almost saying bear-dog and that's not right.

**Austin:** Um, what is your Animal score, though, is what I'll ask.

**Janine:** Uh my Animal score is 1.

**Austin:** Is 1, okay.

**Janine:** Yeah.

**Austin:** Um, she's just like,

**Tomo (Austin):** Wah!

**Austin:** She just does a little— just a little third shout when you come out but she like— she doesn't pass out, she doesn't run away. Um... But she is surprised to see you. So, how's that power work out for you?

**Janine:** Um... It uh, it says, "You can gain as many points of Dreams as there are other participants including the narrator."

**Austin:** So then 2. So take 2. Or 1.

**Keith:** 3, right?

**Austin:** Well no, 'cause there's only one participant being surprised, right?

**Keith:** I thought it was—

**Janine:** Isn't it participants in the scene?

**Austin:** Oh, okay. That's not super—

**Janine:** As there are other participants, including the Narrator.

**Austin:** That's not super clear to me.

**Janine:** Participants in being surprised seems weirder.

**Keith:** Yeah, 'cause you would never be surprised. As the Narrator.

**Austin:** But it's— But it's— Narrator of scenes—

**Janine:** I wouldn't use 'participant' as a word to describe someone being surprised. They're not participating—

**Austin:** This— This book uses 'participant' in that way pretty often.

**Janine:** Okay, okay.

**Austin:** So...

**Janine:** I'll take whatever.

**Keith:** I feel like the Narrator would never be included in being surprised. So to be saying, "Including the narrator," makes me think that...

**Austin:** Uh, this book talks about Narrator Characters a lot in that way. Um, like the book basically, there's a whole section on like, "Oh, this is the Narrator Character, that is like a henge that is for the Narrator," so again, I don't— I'm— You can take 3 if you want —



**Keith:** That's fair.

**Austin:** — but I don't— I'm just saying, I think they're— We have to decide that. I don't think that that's clear, do you know what I mean? I'm fine with saying that that is the rule we're going to use but...

**Janine:** I feel like it should be 3 because if I— If I just took 1, like wouldn't that just be, "Oh, that's a funny scene. You get a Dream."

**Austin:** Right, right, right, true. That's fair.

**Janine:** You know?

**Austin:** Uh...

**Janine:** What are these colored bubbles that appeared above the— Ah, doesn't matter.

**Austin:** The bubbles?

**Keith:** Let's see. Hold on.

**Janine:** When you like click a cloud and move it, it like—

**Austin:** That's just— When you click and hold.

**Keith:** Oh, I guess that's the modification.

**Austin:** Oh, that. Yeah, yeah, yeah.

**Janine:** Oh, okay.

**Austin:** That's the thing that you could add um— Any token in Roll20 —

**Keith:** For value.

**Austin:** — you can add a value to.

**Janine:** Okay.

**Austin:** I was originally just going to make your little sillouettes your characters and that was gonna track what your Wonder and stuff is, but... I'm not doing that now because I figured out the sheet better. Um, hacked

the sheet together from the way more confusing real sheets in the book.  
um, okay. So you're helping her?

**Janine:** Yeah.

**Austin:** I'm—

**Janine:** Maybe also eating some of the bugs.

**Austin:** Okay. I actually— When it becomes clear that you're helping her, I think that's actually enough surprise that she actually just freezes in place as you begin to help her, because that is a second step from, "There is a raccoon dog."

**Janine:** I'm also eating the bugs though. Maybe I just like bugs.

**Austin:** Yeah, I think she's just frozen right now and is like— She's like holding a tile up in her hand and is like, eyes locked with you. And she's like—

**Janine:** [laughs] I'm gonna run back under the house then. I tried. I gave it a go. [**Keith** laughs]

**Austin:** I mean actually you should give me an um... God, what would it be to find stuff? What— Which uh... Hm... I guess that would be... [sighs] I guess that's a— It's— I don't know. I don't know what stat it would be to do a check to find something. I was about to say a "Give me a," But that's not how this system works at all. Um... I think it's probably a Child to just like, the way you were describing that, right? It's either Child or Animal. Like, looking under things to— to try to find stuff.

**Janine:** Yeah, Child is play, weedle or get protected.

**Austin:** Yeah.

**Janine:** Um, whereas Animal is run, feel, hide.

**Austin:** Get protected is such a good thing.

**Janine:** You know.

**Austin:** Yeah. Let's go Child. And I'd say that you need— you'd need 5 to find the key while you're doing this.

**Janine:** I only have 3.

**Austin:** Right, but you can spend Feelings to go up to 5.

**Janine:** Oh, yeah, I'll do that.

**Austin:** That's how you— That's how you do that. That's what you do.

**Janine:** I was wondering like what— This says, "Feelings, exchange 1 for attribute," And I was like, what...

**Austin:** Yeah, 1 to increase an Attribute during playing.

**Janine:** Okay.

**Austin:** So that's the basic mechanic.

**Janine:** I'll do that then. I'll increase the thing.

**Austin:** Alright, cool. So like yeah. You're— You're running away, and you flip over one more tile and then you see this like old kind of a bronze key. Um, the— With a bone inlay.

**Keith:** Man. Now that—

**Janine:** I'm not going to pick it up and hand it to her but I am definitely going to just like, "Okay, there it is, bye." And then...

**Tomo (Austin):** [sighs]

**Austin:** She like sighs out, drops the tile, it falls flat on the ground and then she like,

**Tomo (Austin):** Huh.

**Austin:** Goes over and picks it up. And then walks back up to the— to the door. The house and the door.

**Tomo (Austin):** Mama, I'm going to unlock it. I found the key.

**Austin:** And there's no answer. And then she like puts it in and there's a really satisfying clink and then she turns the lock and then the doors, the big wooden doors, slowly creak open and sunlight streams into the house.

**Keith:** I run in.

**Tomo** (Austin): I— Mm— Ah! [sighs]

**Shindai** (Keith): [meows]

**Tsuru** (Jack): I can get him.

**Tomo** (Austin): Do you— Should— Do you—

**Jack:** I'm going to run in, too.

**Tomo** (Austin): Guhuh—

**Austin:** She like— Her eye get really big and then again, she like heads down.

**Tomo** (Austin): [sighs]

**Austin:** And as she sighs, there's like a gust of wind that blows her scarf backwards, her hat almost comes off her head but she like has a rope thing, like thing around her chin to keep it on, basically, and like catches— She's like,

**Tomo** (Austin): [yells, pants]

**Austin:** And she just goes inside finally. And closes the door. Um, alright. I'm going to say this is the end of the first scene so we're going to do in between scene stuff. Um, I think— Actually, I think, before we do that, we should actually talk about a relationship. I think maybe you created a connection, Tsuru, with Tomo.

**Jack:** Mhm.

**Austin:** So, when you talk to a new person, you can make an impression check. Henge uh, will select which attribute they want to use to appeal to a person, based on like what you did and I think you probably used Child, right?

**Jack:** I think that's fair, yeah.

**Austin:** Um, okay. Uh, and the way this works is that you need to get a 4 or an 8 to build that connection. 4, you get a 1 strength, 8 you get a 2 strength. So again, you need to modify that with Feelings. In this case, you can only get 4, so you get a 1 point connection.

**Jack:** So I can use both Wonder and Feelings here too?

**Austin:** I don't believe so, but I'll double check. I might be wrong.

**Jack:** So if it's just— If it's just Feelings, I can't do it.

**Austin:** You can.

**Jack:** — 'cause I don't have 4.

**Austin:** You start with a 2. 'Cause it's your Child score.

**Jack:** Oh, yes, I see.

**Austin:** You start a new relationship, you start a new Connection based on whatever the attribute was that was guiding your interactions.

**Jack:** That makes sense.

**Keith:** After... After starting the game I realized how brutally restricting Lazy, which only lets me add —

**Austin:** Uh-huh.

**Keith:** — 1 Feeling to anything that requires me to move is.

**Austin:** Mhm. [**Keith** laughs] Yeah.

**Jack:** Um. And do I get to pick what— How I feel about them?

**Austin:** Yes, you get to pick the contents of your thing.

**Jack:** Oh cool.

**Austin:** And then she's going to make one back with you.

**Keith:** Uh, how—

**Jack:** I'm going to—

**Keith:** Sorry, I was just curious, how do you decide between— How do you know when a thing takes Feelings or Wonder versus just 1.

**Austin:** You read the book.

**Keith:** Is it just, everything says it?

**Austin:** Almost everything is Feelings. Powers are Wonder and then, um, like transforming into a human is Feelings or Wonder.

**Keith:** Oh, okay.

**Austin:** But any regular check is just Feelings.

**Keith:** Got it, yeah.

**Austin:** Um...

**Jack:** Hm. I'm gonna pick. Hm. I'm gonna pick uh—

**Austin:** Oh, actually. Go ahead.

**Jack:** Family.

**Austin:** Oh, you know what? I'm wrong. The way that this works is very specific too, and I only figured this out like an hour ago so it didn't stick with me. So the key about this thing which is called an impression check is that it— it— You get a connection from them, not to them.

**Jack:** Mmm.

**Austin:** So, I'm going to read you from the book just to be clear 'cause it's weird. That's something I'm still trying to wrap my head around. So when a characters meet during a scene and talk for the first time, they can make an impression check regarding one another. This is a check for creating connections from someone you've met for the first time during a scene. Uh, here's how it works. First the henge selects what attribute they want to use to appeal to the newcomer. Pick one attribute based on how you want to show yourself to them. Then it's time for the check. A result of 4 gives you a

connection from them with a strength of 1, while a result of 8 gets you a connection from them with a strength of 2. So in this case, the thing to remember is, the kind of suggestion is, when you use like, Child, you'll get a connection from them of protection or affection because that's how they feel towards you. So it's not that you, like them. It's— The one that you're paying for, the one that you get to pick is the one that they feel for you because that's the impression you've made on them.

**Jack:** That's really interesting.

**Austin:** Mhm.

**Jack:** Yeah, cool. I think definitely still Child.

**Austin:** Yeah, that's just how you played. That's uh— So in any case, the contents of connections like this are roughly determined by which attribute was used to appeal as noted below. With Child, it's Protection or Affection. Um, I could— I could see the case for Family, I guess. Uh, I don't think it's there yet. I think this is just like— It's a little too— It's a little too fresh to be family for me, yet.

**Jack:** Mhm. I could see being Family if it was Tsuru making that call and Tsuru being like,

**Austin:** "Oh, you're like family to me."

**Jack:** "Ah, cool!"

**Austin:** Right. But the description of Family—

**Jack:** But it—

**Austin:** Their description of Family is, you lived with them for a long time, you understand them very well, which I think is not exactly what you were going for there.

[1:50:09]

**Jack:** I mean I am a bird.

**Keith:** You have Affection, then.

**Austin:** You are a bird, yeah.

**Jack:** Yeah, I think it's Affection. I think it's Affection.

**Austin:** Alright, so you want Affection. Um, so add another Affection under Tomo and mark that first one here. And then I'm going to spend my Feelings points to... I think she was being very Adult. I think she was trying to be like, very above everything until the cat made her feel like a little kid. Um, but when she first met you, she was definitely in that adult mode. So... I think she— You— She wanted you to feel Admiration. Like um, "Oh, look at this— look at this grownup who has it all together. I want to be like her one day." [Keith laughs] That's the vibe that she was going for so— so go ahead and make— Also here a 1 point Connection towards her that's Admiration. Um... Shindai, did you— Shindai— All of you did interact with her so you can tell me if you do want to make a Connection with her, also.

**Janine:** It's weird. I've been thinking about this. It's weird in terms of, I bet if she saw a helpful tanuki again, she would think of me.

**Austin:** Yeah, yes.

**Janine:** But if she met me as a person, she would have no idea who I was.

**Austin:** Yeah.

**Janine:** Like that's the weird... That's the weird thing here for me.

**Austin:** But she would still, the way that the rules work, that doesn't— Like, you're never looking at connections and then rolling them or something, so what's important is that —

**Janine:** That's true.

**Austin:** — both of your hearts you would have a connection because that's what produces Wonder points —

**Janine:** Ah yeah.

**Austin:** — in the next scene, do you know what I mean?

**Janine:** I think I should probably take something then.



**Austin:** Yeah, totally. Um, uh. So if you're an Animal, their suggestions are Affection or Trust. Uh, is what you would— you would feel from— [sighs] Oh, god, got to wrap my head around this. Is what she would offer you, basically.

**Janine:** Yeah.

**Austin:** Um, so—

**Janine:** Probably Affection, maybe not Trust.

**Austin:** Alright. Um...

**Janine:** What do I have to spend for that?

**Austin:** Uh, you have to spend Feelings in order to go up to whatever— As long as you're up to 4. So your Animal, so you have to spend 3 Feelings to make this check. Or you were an animal when you met her.

**Janine:** Okay.

**Austin:** So you have to spend 3 to get a Level 1 Connection.

**Janine:** That's— I think that's fair. I think that's what that experience was.

**Austin:** Yup.

**Janine:** Um, gonna make one...

**Austin:** Um. Uh...

**Keith:** I think um... I think I have a... Uh, no.

**Janine:** I've got to reread the description of these things again.

**Austin:** Yeah, they're— they're in the sidebar here, um, in the...

**Janine:** Affection is maybe wrong then, because it says, "You're lonely when they're not around. You want to be with them."

**Austin:** Okay, that is— that is wrong.

**Janine:** Like, that's not right.

**Austin:** No, that's wrong.

**Keith:** If you like them...

**Janine:** I think maybe Trust 'cause I helped— I helped her find that key. Trust is better like, helpfulness.

**Austin:** That is— That is yes. Trust totally makes sense.

**Janine:** Yeah, yeah, yeah. Okay.

**Austin:** Um, so that goes in the right hand side— Or no— Yes, that goes in the right hand side, because that's what she feels towards you. Um, and then she wants you to feel... What's interesting is that she was in child mode because she'd gotten all her Adult taken away by that cat.

**Keith:** Yeah. [laughs]

**Janine:** Cats'll do that.

**Austin:** Yeah, that's true.

**Keith:** Take all your adult.

**Austin:** I've got no more adult. Um... Hm. I think she— she like, there's something in her that actually wants that feeling of Protection from you, also. Like you helped her and so you... This goes the other way. Fuck, this is like so hard for me to get my head around.

**Keith:** It's the other way.

**Austin:** Yeah, it's the other way. So then no, she wants is... Hm. Let's try it again for the thousandth time. No, that is what she wants. She wants you to feel like you want to protect her. That is right. That is what I want. Is what she wants here. Um, you know what, maybe I'm back in my hometown and I'm gonna get protected by this tanuki— by this, whatever fucking raccoon dog. You know? Like, alright. Alright. If I have to be in this place, I hope at least that I'm going to deal with things that like me.

**Janine:** And eat bugs for me.

**Austin:** And eat bugs for me and find my key. I have to refresh Roll20 again 'cause it broke again. Thank you Roll20.

**Janine:** Hmm.

**Keith:** I feel good, my Roll20 hasn't broken yet.

**Austin:** I'm gonna spend... What's your Child at? I'm going to look at my Child here. Um, alright her Child was 2 so I'm going to spend 2 more. Okay, I'm still good. And Keith.

**Keith:** I'm um... I don't think I have anything for this, really.

**Austin:** Okay, so no, that—

**Keith:** I could make a pretty— Yeah, I think I could make an argument for Like, but I'm— I feel like I should uh— I feel like I should hold it. Save it.

**Austin:** Alright. So then in between scenes, before we start this next one, you can spend Dreams to strengthen any of the relationships you have, including with other Player Characters, including with Tomo, including— the town would be a stretch here because I don't think anyone did anything that would be like, "Oh yeah, that makes sense, you definitely feel close with the town now." But you totally could do any of those— the other ones that you had. Um.

**Keith:** Um, when we strengthen them, are we strengthening the way that we feel or the way that they feel.

**Austin:** That's a good question, Keith. You are...

**Keith:** Thank you.

**Austin:** — strengthening... Hm. You are— Hm. Okay, going to read again from the book. Uh... By spending the Dreams —

**Keith:** When this game's rolling it feels— it's a lot of fun, but...

**Austin:** Yup.

**Janine:** Yeah.

**Austin:** By spending Dreams they earn during scenes, henge can strengthen a connection to someone else. However, you can only strengthen a connection with someone who appeared in the previous scenes. If they didn't appear in the last scene, you can't strengthen your connection. Also, only the other party can strengthen his or her connection to you. I don't know what that sentence means in this context, at all.

**Janine:** I think that means— I think that means like, you can strengthen the squares on the left side —

**Austin:** Yeah, that makes sense.

**Janine:** — but not the squares on the right side.

**Keith:** I agree, yeah.

**Janine:** That's what it says to me.

**Keith:** Um.

**Austin:** A henge can only improve his or her connections to others. Yeah, that makes sense. "Naturally, if you have dreams leftover, you can hold onto them for the next scene. You don't have to force yourself to use them up right away because you might want to save them up and get particularly strong connections. If someone does strengthen their connection to you, don't forget to write it down on your henge record sheet. Connections aren't something you create by yourself. The other person think about you, too. It costs 5 dreams to increase from— from 0 to 1, from 1 to 2, from 2 to 3."

**Janine:** Oh, hm.

**Austin:** And after that it's costing more.

**Janine:** So the things that we should have now are— we should have 0s?

**Austin:** No, no, you're fine.

**Janine:** In the things we just made or...

**Keith:** You should have 2. You should start on 2.

**Austin:** Nope.

**Janine:** Okay.

**Austin:** You start on 2 with all the ones that you already have and then when you make a new one in char— by doing an impression check, you get 1. I don't understand— Maybe if you had an Impression drop down to 0 somehow, you could then spend 5 Dreams —

**Janine:** I don't— Yeah, I don't—

**Austin:** — to go back up? But like it does not say anywhere how it would— How you would strengthen from 0 to 1.

**Janine:** Yeah.

**Austin:** But yeah, it does— it doesn't cost you anything to get from 1 to 2 if you do it via Impression Check. It doesn't cost you any Dreams to do that.

**Janine:** Oh, okay. Okay.

**Austin:** Um, but if you wanted —

**Janine:** Okay.

**Austin:** — to take one of your 2s to 3, or to take your 1 to 2, you could then spend 5.

**Keith:** Okay. I do not have 5.

**Austin:** Janine is the only one who could do this right now.

**Keith:** Janine has 1000 dreams.

**Janine:** I told you I was a dream machine.

**Austin:** A dream machine.

**Janine:** I wasn't kidding.

**Keith:** Wait, well, hol—

**Austin:** So do you want to increase any of these?

**Janine:** Um... Uh— Uh, not— I don't think I do right now, really.

**Austin:** Okay.

**Janine:** It doesn't entirely feel justified.

**Austin:** That's fine. Um, okay. Uh, the last thing you can do in between scenes is change Connection Contents. If you felt like, "Oh, you know what? I don't feel Affectionate anymore, I now feel Rivalry or Like or Love," then this will be the part where you can change that. I don't think you have—

**Keith:** I feel the same.

**Austin:** Okay. Alright, so now, everybody should get all of the— however many connections you have on your side of the sheet go into Wonder and on the other side of the sheet go into Feelings. So in this case you'd both— I think for everybody involved— Nope, for Janine and for Jack, you both get 7 more Wonder and 7 more Feelings. And then Keith, you get 6 and 6.

**Keith:** Right. I already did that.

**Austin:** I see that.

**Keith:** Yeah.

**Janine:** Okay.

**Jack:** And these stack.

**Austin:** Yes, these add up with whatever you had. Mine don't. Mine just go back to whatever they were at the beginning. I don't get to carry anything over except Dreams. Let me know when you're it. It looks like everybody's ready.

[1:59:06]

**Keith:** Yeah, ready.

**Austin:** Alright, so... As you pass inside the um— You hear the distant sound of thunder coming from the sea of clouds and the— the light takes on a slightly dimmer color as it's— A thing that happens here is the sunlight, despite being coming down on you, it also bounces up off of the clouds and um, is distilled in the air a different way. So there's this kind of like dim— It's kind of similar to the color I've given it here. This kind of like dim yellow

is just all through the sky now as it moves into kind of late afternoon. We're still— We're still in what you would consider daytime. We're not quite to early evening yet in terms of transformation score and stuff like that. And the light filters into this home and I think Tomo kind of uh, instinctively goes to reach for a light switch and she flips the light switch and nothing happens and she like,

**Tomo** (Austin): [sighs]

**Austin:** Sighs and walks halfway across the room and then pulls a little chain that turns on the lights in the room now that she's flipped the switch. Um, the whole place it kind of like, du-du-du-tch-tch. And then flickers on and the whole kind of, opening area, the whole bottom floor lights up with this yellow light. And you can just see uh, a— just a ton of stuff. It's super cluttered in here. There are uh, there's like a big table in the middle, it's a round table with eight chairs around it. There are bookshelves filled with books and then certain shelves have just like, photographs or frames that are kind of dusty. There are uh, like huge duffle bags up against one corner. There's like a trunk with a beautiful bronze metal— metal— What's the thing— What's the word I'm looking for? The corners and the angles—

**Keith:** Clasps.

**Austin:** And a clasp, right in the middle, right. You can see that the kitchen has been used lately. Like the kitchen is not dusty and dirty and stuff and you can hear the light hum of a refrigerator running. Um, but this place does not feel lived in. Like it's clear someone lives here but it doesn't *feel* lived in. There's no sound. There's also no sound of like a TV on or like a radio on or anything like that. Like there's no other electronic sounds besides the refrigerator. Um, Tomo just like— She's like,

**Tomo** (Austin): Mama!

**Austin:** And she like lays the front door key on like— on the table, with just like a very satisfying *clink, clink* sound, as she drops it. Um, what are you— What are the rest of you doing? What are you doing, Tsuru and Shindai as you run around inside here?

**Keith:** Um. I'm... scratching at the door of the refrigerator.

**Austin:** [sighs] Okay.

**Jack:** I'm gonna um... I'm gonna try and open some windows and get some air into this place.

**Austin:** Mm.

**Jack:** I— I feel weird when I can't feel the wind.

**Austin:** Okay.

**Jack:** Um... So I'm gonna try and— And I think I'm going to start near uh, the sky, 'cause that's where birds go. So I think I'm gonna go upstairs to try and open up some windows.

**Austin:** Okay. Um, there is— You open up some of the little windows but there is a— Like, as you go upstairs, I guess I should like, better narrate this. You get to the top of the— of the first flight of stairs, or the kind of— it goes up to a— to landing before kind of cutting out in three different directions. And there is a huge toothy mouth at the top of the stairs and it is *terrifying*. Take a —

**Jack:** I'm going to go—

**Austin:** — 5 Surprise.

**Jack:** How do I— Okay, how do I deal with Surprise?

**Austin:** You can just be surprised if you want. Um.

**Jack:** Okay, what is a 5 Surprise?

**Austin:** Um, so the way it works is, you— you add whatever your highest stat is, which is Henge, to um,— or you don't add it. What's the— You figure out the difference between your highest stat and what the surprise level is. In this case, it's a 5, so there'll be a 2 point difference because your Henge is 3.

**Jack:** Mhm.

**Austin:** So you would cry out then and there if you don't counter this.



**Jack:** Okay. I'm going to cry out. And I'm going to cry out— [laughs] I'm gonna cry out,

**Tsuru** (Jack): Shindai!

**Jack:** Which is the name, as far as Tomo is concerned, of like, did I call the cat Shindai?

**Austin:** I don't think you did before.

**Jack:** So I'm just saying someone's name. Uh, and I'm going to fall backwards down the stairs.

**Tomo** (Austin): Tsuru!

**Austin:** And Tomo like, runs over to catch you as you're falling down. Um, what is your— What is— I don't know if she can catch you or not. She doesn't want you to get hurt. Let's see what her stats look like. Uh, what page is it going to be on? Um, I think catching you is probably an Adult score, right? That feels like—

**Jack:** Sure, that's a thing adults do.

**Austin:** I guess. Though, showing your feelings is a Child thing.

**Keith:** It might be Animal.

**Austin:** Right? Wasn't—

**Keith:** Athletic stuff is Animal.

**Austin:** 'Cause you're animals.

**Keith:** Which she isn't. Right.

**Austin:** I think for adults— I think for humans, they don't roll Animal score.

**Keith:** Okay.

**Austin:** Or not roll, but...

**Keith:** That would make sense but... Yeah.

**Austin:** Well—

**Janine:** I mean, I think the adult thing to do would be to rush to help. The child thing to do is to scream and run out the door.

**Austin:** Yeah, that's probably fair. It's— I— The stats here are so— I'm going to relook at the base stats one more time just so I get them in my head a little bit better, not just a little, summaries right there, I want those longer summaries. So I can relook at them.

**Janine:** Mhm.

**Austin:** And so I have to find those 'cause they're not in the place that you'll think they'd be in this book. Here we go.

**Jack:** This book is organized by the seasons which is a really nice idea for like a story.

**Austin:** Uh-huh.

**Jack:** (laughing) Um...

**Janine:** But also like, summer is instructions and winter is a bunch of example stories.

**Austin:** Right, so... Animal—

**Janine:** And everything in between.

**Austin:** (reading) Animal measures your henge strength, stamina, agility, sense, etc. It has everything to do with physical strength and animalistic power. Then, Adult is how well you can hide your feelings, read the feelings of others, use machines, *act with finesse*, and so forth. This is very odd for adult humans. And then Child represents how well you can express your emotions, weedle your way into getting— weedle your way into getting what you want, get others to protect you and just plain have fun. And I feel like there's overlap there between playing, acting with finesse and— and then just anything to do with physical strength. Um...

**Janine:** But also responding to others' feelings.

**Austin:** Which one was that?

**Janine:** Adult. Didn't Adult have a thing about like...

**Austin:** Reading other's feelings is Adult.

**Janine:** Right, well...

**Austin:** But not responding to them. 'Cause it's also hiding your feelings.

**Janine:** Well, hm...

**Austin:** It's not showing your feelings. You express your feelings with Child.

**Keith:** I believe—

**Austin:** I think this Child because this is not her being... She— Okay, here's my case. It is um, and she's better at Adult than Child so it's making myself to spend more points here but, um, this is not just sheer athleticism, so it's not Animal. She does have an Animal score but I don't think this is like sprinting, right? Um, it's not Adult because it's not um... It's not chiding in any way? It's not— It's purely like, "Oh no, my friend is falling!" Um... She has Affection towards Tsuru and that's what this is. It's pure emotion coming out so I'm gonna say— I'm gonna say it's Child and I'm going to spend the points I need to complete this check, um, which doesn't matter for anybody, it's just a cool thing that happened in this sequence. She has a Child of 2, I'm going to say this is a 5 to catch you and keep you from being hurt, so I have 3 less Feelings now. Okay. So she catches you, Tsuru, as you're falling down. And then you're both like, underneath this huge whale jaw that's filled with whale teeth.

**Tsuru (Jack):** Is it alive?

**Tomo (Austin):** No, it's a bone— It's a bone. It's a bone, Tsuru. It's not going to hurt you.

**Janine:** (laughing) It's a literal jaw.

**Tsuru (Jack):** It's a monster at the top of the stairs.

**Tomo (Austin):** It is a monster but... Mama— Mama made sure it wouldn't hurt you.

**Tsuru (Jack):** She... killed it?

**Tomo** (Austin): A long time ago before I was even born.

**Austin:** And she like stands up and picks you up and dusts your shirt off—

**Jack:** No, as she goes to— as she goes to pick me up, I step back off her and dust my own shirt off and like, like draw myself up to my full height.

**Austin:** Uh-huh.

**Jack:** Which is not very tall —

**Austin:** Right.

**Jack:** — and say,

**Tsuru** (Jack): [inhales] I'm going to go up the stairs now.

**Austin:** Oh... [**Janine, Keith** laugh. Austin sighs]

**Jack:** And then I sort of like march up the stairs.

**Tomo** (Austin): Be careful!

**Austin:** She shouts, now in full chiding mode. Um, [inaudible]

**Jack:** As I go upstairs I grin. I make sure to like, make eye contact with the— make eye contact— I make sure to like, keep my eye on the— on the jaws.

**Austin:** Right. We definitely get the like—

**Jack:** And keeping track of—

**Austin:** — non diagetic sound of just like, a light string as you look at it, do you know what I mean? Like, a single violin strum.

**Jack:** Yeah. Like, is it going to bite him?

**Austin:** Right. And it isn't 'cause it's just the jaw of a dead whale. Um, and um, you go upstairs and you begin to open up little windows and you're in her bedroom. Her bedroom is really warm and nice. There are three rooms up here. There is her bedroom which is the first one you go into. A very fluffy bed. Her being, being Mama's. A very fluffy bed and a drawer— a set

of drawers with clothing in them and stuff. And you can see that there is a hanger, that would be holding a— what looks like— It's a coat hanger, right? Like it's a big heavy coat hanger and there's nothing on it, so that's the thing you notice while looking around the room, opening windows. Um, you also notice that in the second room, it is probably Tomo's bedroom. Um, it's definitely Tomo's bedroom 'cause there are little photos of her as like a thirteen-year-old with her friend, and with her mom. And there are uh, like ships, like little ship models all around her room. Um, and there are— the ship models, by the way, have like four sails on them. The sails, like almost like a fish, like fins. Like top, bottom, left and right. But big wooden ships, still. Um, and then um, the third room is like the dustiest room in the house. You open the door and it like [creaking noise] opens. And inside there is no light here, and you go to look for a light switch on the wall and there isn't any. The only light here is there is an oil lamp hanging from the center of the room. I don't know if you know how to use an oil lamp.

**Jack:** Sure don't!

**Austin:** In fact! In fact, I don't think you can use an oil lamp because of your—

**Jack:** Sure can't!

**Austin:** Your—

**Jack:** Unless I'm using my wings.

**Austin:** I don't think you can do that.

**Jack:** I don't— Austin, not only do I not know how to use an oil lamp, I have no idea what that thing is.

**Austin:** [laughs] Okay. Uh, Shindai, are you just trying to get into the fridge.

**Keith:** I have now transformed into a boy and I have opened the fridge.

**Austin:** Did you already spend your points for this?

**Keith:** I already spent my points, yes.

**Austin:** Okay.

**Keith:** Just now, I just edited them.

**Austin:** So what are you wearing right now?

**Keith:** Um. I have got sort of slightly above the ankle, little yellow boots tied very tightly, um, some sort of uh, sort of khaki colored cargo shorts and then my signature pillow hoodie.

**Austin:** Gotcha. Um, and you've opened the fridge. And Tomo hears the fridge opening. It does the thing of like, "Oh, there's open air now so it kicks into a different mode."

**Keith:** Yeah.

**Austin:** And she's like,

**Tomo (Austin):** Mama? Are you in the kitchen?

**Austin:** And she like starts walking back towards you.

**Shindai (Keith):** Hi!

**Austin:** Um, there's a big pot of soup inside the fridge.

**Shindai (Keith):** Oh... No, it's not your mom. I found some soup though, can I have it?

**Tomo (Austin):** Wh— Who are—

**Austin:** And she like—

**Shindai (Keith):** Can I have it, please?

**Austin:** Alright, so we see two things happen very quickly. One, she reaches to where something should be. There's like a long shape above the door. And her hand like hits it as if automatically. Like she reaches up for it 'cause that's where it should be and it's gone, and there's just like the absence of something there is noticeable to the viewer at home. And then she like,

**Tomo (Austin):** [sighs]

**.Austin:** And steps into the— into the kitchen and reaches for the handle of a— of a cast iron pan, but then like, her hand is just reaching out for it and she makes eye contact with you and she goes,

**Tomo** (Austin): Oh. Are you friends with Tsuru?

**Shindai** (Keith): I'm very good friends with Tsuru. I would like some of your soup.

**Tomo** (Austin): How did you get in this house? Who are you?

**Shindai** (Keith): The door's open.

**Tomo** (Austin): Why are there so many kids?

**Shindai** (Keith): There's just two kids. Just me and Tsuru right now. Just two.

**Austin:** She sighs and like, shakes her head.

**Tomo** (Austin): Please close the—

**Shindai** (Keith): He's very small and I look out for him.

**Tomo** (Austin): That's good.

**Shindai** (Keith): But I would please very much like some of your soup.

**Tomo** (Austin): It's not my— It's Mama's soup. It's— [sighs] Did you eat today?

**Shindai** (Keith): No.

**Tomo** (Austin): Okay, sit— Sit down at the table, I'll get you some soup.

**Shindai** (Keith): Thank you.

**Tomo** (Austin): [sighs]

**Austin:** Uh, she wants to— So we get a scene of her like pouring soup and getting it ready and she wants to do an Impression Check. She wants to make a new— she wants to make an impression on you, Keith.

**Keith:** Okay.

**Austin:** Do you want to make one back?

**Keith:** Yeah, I'll make one back. How does that work?

**Austin:** It's the thing we did last time. So she's picking Adult here, um, and I think wants, again, your Admiration um so— so a level 1 Admiration. What's the— How's the map of this work again? It's a check of... chu-chu-chu... Ah, right her Adult is 3? 3? Yes, so she spends 1 Feeling to increase— to get a level... You know what? Hm... She's going to actually spend more points than that. She's going to spend 5 points... Do some math real quick. Here we go. Alright, and get a level 2 connection with you that is— that is you admiration her.

**Keith:** Okay. Admiration.

**Austin:** I'll just grab it over here. Gotcha.

**Keith:** How do I um— How do I copy something so I can —

**Austin:** Ctrl-C.

**Keith:** — move stuff around.

**Austin:** Ctrl-C.

**Keith:** C?

**Austin:** Yeah. Uh, and so you have to get one back with her. How do you do that? What sort of mode are you in? I mean, it's not Animal, clearly.

**Keith:** No. I might be Adult mode 'cause I did say that I was —

**Austin:** True.

**Keith:** — like around to help Tsuru.

**Austin:** Alright. Um, so again, it's either Admiration or Rivalry for Adult, but I'd hear a case for any of the other types of relationships, connections.



**Keith:** Um... Admiration, I mean, it doesn't immediately make sense but if she's like, "Oh, this little kid is looking after this other little kid —

**Austin:** Mhm.

**Keith:** — that might be an admirable thing. So I'd pick— I'd pick Admiration.

**Austin:** Okay. Um...

**Keith:** This is what she feels to me, right? That's what we're doing.

**Austin:** Correct, yes.

**Keith:** Yeah.

**Austin:** Alright.

**Keith:** Can we just like, look over the other one's real quick to make sure.

**Austin:** Mhm.

**Keith:** Um... Hm... Yeah, I could see— I could see Trust but Admiration works almost as well for me.

[2:15:07]

**Austin:** Yeah, totally. Alright, so then to do that, you have to add up to 4 or 8 with your combination of Adult plus Feelings.

**Keith:** Um, okay.

**Austin:** So probably have to spend...

**Keith:** Uh, 4 or 8.

**Austin:** Yeah, so you either have to spend 2 Feelings or all 6 Feelings here.

**Keith:** Um... I'll spend 2 for now.

**Austin:** Okay.

**Keith:** I'll go with that one later.

**Austin:** Yup. Alright, so then you have a Level 1, so on the right hand side, add a 1 there. Um... Okay. Uh, so she puts a— a bowl of hot soup in front of you. Um.

**Shindai** (Keith): Oh, soup. This is good.

**Austin:** Uh-huh.

**Keith:** That's— I just say that.

**Austin:** Okay.

**Shindai** (Keith): Thank you.

**Austin:** And she sits down and like shakes her head. She has a bowl herself and she starts, you know, sipping at it.

**Tomo** (Austin): [sighs] I hope Mama's back soon.

**Shindai** (Keith): Where'd your mama go?

**Austin:** Are you eating the soup?

**Keith:** Yeah.

**Austin:** I'll remind you that you have a cat's tongue.

**Keith:** Yes. Is it hot? Is it too hot for me?

**Austin:** Yeah. It's a hot— It's hot soup!

**Keith:** Alright, well then I'm a level 7 Surprised.

**Shindai** (Keith): Ah! Ah! Ah-Ah- This is so hot for me! [yells]

**Austin:** What is your highest stat? 3? Alright yeah, you are paralyzed and can't move, is how hot this is.

**Keith:** [laugh yells]

**Austin:** Which is the worst 'cause you have a hot spoon in your mouth.

**Keith:** [laughs and yells] Spoon in my mouth!

**Janine:** It's a very anime scene, though, right?

**Jack:** I'm—

**Janine:** It's just like, the character freezes and then the color red goes from their chin to their forehead.

**Austin:** Uh-huh.

**Janine:** And their eyes are really big.

**Austin:** Uh-huh. Exactly.

**Jack:** [laughs] Keith, you have to take Trauma.

**Austin:** That's not how this system works.

**Shindai** (Keith): I'm so little, why would you give me something this hot!

**Tomo** (Austin): It's not that hot, I'm sorry. You just blow on it.

**Shindai** (Keith): Blow on it for me!

**Austin:** I'm going to change the contents of this connection. [sighs] She like grabs it by it's edge, by like the rim of the bowl and pulls it over. And like, makes direct eye contact with you and goes, [blows twice] and then shoves it back over your way.

**Tomo** (Austin): Next you're going to tell me you don't like squid.

**Shindai** (Keith): I hate squid!

**Tomo** (Austin): [sighs]

**Austin:** She grabs the soup and just pours it into her own bowl, and little like tiny calamari tentacles fall in. [**Keith** laughs]

**Tomo** (Austin): [sighs]

**Austin:** Shakes her head. Uh, but she is going to eat that whole soup. She's hungry. Um...

**Tomo** (Austin): [sighs] I'm going to be stuck here.

**Keith:** My stomach audibly growls.

**Tomo** (Austin): There has to be something else in the refrigerator. Go get yourself some food and then we're gonna leave and go see if we can find Mama somewhere else.

**Shindai** (Keith): Okay.

**Austin:** Mari, are you just like hanging outside for this whole scene?

**Janine:** Um... It's like afternoon right? Or like...

**Austin:** Yeah, it's afternoon.

**Janine:** Okay. Um...

**Austin:** By the time the soup stuff is happening, it's definitely mid—mid-to-late afternoon.

**Janine:** Uh, I think when Mari hears uh, hears Tsuru opening windows upstairs, she like finds a drainage pipe thing and like, kinda scoots her way up.

**Austin:** Uh-huh.

**Janine:** Um, and then like, you know, kinda Assassin Creed's her way over to— to a windowsill and then like, it takes her a couple tries to like, upper body strength and like, she's really bottom heavy.

**Austin:** Mhm.

**Janine:** Um, so it takes her a couple goes to really like, get up and in there, uh, and then she tumbles inside one of the open windows and starts kind of sniffing around and kind of scoping things out.

**Austin:** Um, so yeah, you see much of what— what Tsuru saw. I think maybe you notice because you're— 'cause like, you're climbing up all along shit, like there's a lot of photos of people here that are not the old lady or Tomo. There's another woman in some of these photos next to Mama. Like, arms around each other, laughing. There's an image of both of them at uh— on like next to boats, that you can kind of like surmise are their two boats maybe. Um, and you just like see one of those on the like, set of drawers

that are on her bedroom, like on the top of a— kind a bureau, basically. Um... Otherwise, I don't think there's anything else special here without like, a check. Um... Tsuru, are you still just in that dark room?

**Jack:** Um, I think I'm...

**Austin:** Or did you leave?

**Jack:** I've gone back downstairs when I saw Mari come in. And sort of like, "Well Mari's got this sorted. This room up here." Not before I like point out the— the jaws.

**Austin:** Uh-huh.

**Jack:** And like, make it clear they're not gonna like, bite. [**Austin** laughs] Just so that— Just so that she knows. And then I'm going to go downstairs and I'm going to sit on the table next to the soup with my feet hanging off the side.

**Tomo** (Austin): [sighs] Tsuru, don't go wandering around upstairs. There's things that aren't— That it's dangerous up there, okay.

**Tsuru** (Jack): There's just a— a raccoon dog.

**Tomo** (Austin): You opened all the windows. I'm gonna close them.

**Tsuru** (Jack): I wanted to let the air in.

**Tomo** (Austin): Okay, I'm— [sighs] [**Keith** laughs] Do— Do you want some soup?

**Tsuru** (Jack): Nah, I'm not hungry.

**Shindai** (Keith): I can't have the soup. I'm allergic to squid.

**Tomo** (Austin): Okay.

**Austin:** And then she like stands up and takes the rest of her bowl and puts it in the sink and she like heads upstairs and just like walks right past Mari, like,

**Tomo** (Austin): Yeah, okay. Of course.

**Austin:** And closes like, all of the little windows. Um, I think she goes into the dark—

**Shindai** (Keith): I found some stale bread and some fruit. That's what I'm having.

**Austin:** Okay. Wait, you can eat fruit? I thought you couldn't eat fruit.

**Keith:** I can't eat citrus fruit.

**Austin:** Okay. Uh, she goes into the dark room and like, turns on the oil lamp briefly and like make sure the windows— the windows in this room all just have like wooden slats over them too, and she makes sure those are closed. And just kind of lingers in that room for a moment. And I think the camera sees there's like a bunch of— there's a bunch of stuff. I mean, like, she turns it on— she turns on the light and the first thing you see is, uh, a scarf just like her's, hung up like a pendant across the wall, and a bunch of other like, paraphenalia from the— from the delivery service, basically. An old uniform of similar design that is like hanging up next to a mirror. Like an official postal bag, that's like a message bag, it's like very sturdy, like very sharp blue color, dark blue color. Um, a— a map of all the different peaks and the different villages and towns and there's a distant city, um, where there is like a— a— I guess it's probably, it's just called like Snow Peak City or something and we get a shot of— of Tomo's jacket that shows that she's part of like, the Snow Peak division. And she just kind of like lets her hand run down the map for a second. Um, and then turns, like,

**Tomo** (Austin): [exhales sharply]

**Austin:** Blows out the oil lamp. Do you blow out oil lamps? Yeah.

**Keith:** Yeah.

**Austin:** And uh, closes the door behind her. And then goes over into the room that you're in Mari. Which is, where are you at? Are you in her bedroom or are you in her mom's bedroom at this point?

**Janine:** Um, I think I'm in her mom's bedroom because like, the one bedroom would probably like, look like her's with all the pictures and stuff —

**Austin:** Yeah.

**Janine:** — and the question is more like, where's the mom, so...

**Austin:** And she's like,

**Tomo** (Austin): Alright, now you... Get out of here. I gotta close the windows up.

**Austin:** She left one of the windows in this room open.

**Janine:** I'm gonna go for the stairs.

**Tomo** (Austin): [sighs] Hey! Wh— Get back here.

**Austin:** And she's like chasing you now. I think this is gonna be a contested check, for sure. This is definitely Animal versus Animal.

**Janine:** Oh boy.

**Austin:** Her Animal's not particularly good, so...

**Janine:** Um...

**Austin:** The way that Contested Rolls work, or not rolls, again, again. The way that contested things work is that if it's contested, you both get to spend Feelings to— to see who like out-spends the other. Her Adult is— Or her Animal is 0, so she spends 1 to match with you, in which case it'll be a tie. Actually, she spends 2 right away, to get one up on you.

**Janine:** Uh.

**Austin:** You kinda go back and forth until someone chickens out, basically.

**Janine:** I— Okay, there's a thing I can do. [sighs] Can I like, round a corner and then turn into a broom?

**Austin:** You tell me, is that a thing you can do?

**Janine:** Oh, I have an ability called, Become Anything.

**Austin:** Okay.

**Janine:** Um, where I can turn into a tool or a natural object such as a teapot or a stone.

**Austin:** Mm.

**Janine:** Um, and it— However the power does not let you become liquid gas, flame or living thing.

**Austin:** Yeah, totally. If you want to spend— Yeah, you can totally do that.

**Janine:** Um, I just want to like, get out of sight of her, and then turn into just like, maybe like, one of those green hand brooms.

**Austin:** Yeah, uh-huh.

**Janine:** Um, for the— for dusting.

**Austin:** Yes.

**Jack:** Uh, Austin, as Mari turns into a broom, can you just put on screen please the picture that Janine just posted in the Discord of this animal that is now turning into a broom.

**Austin:** [laughs] Oh, I absolutely can. [Austin, **Janine**, **Jack** laugh] Oh, that's a damn good animal.

**Janine:** That's a damn good animal.

**Austin:** Classic. Uh, and—

**Keith:** It looks like a raccoon that's also a sausage.

**Tomo** (Austin): Wh— Hey! Wh— [sighs] Oh this day. Mama, where are you?

**Austin:** And I think this scene maybe wraps up, unless someone has another scene they want to do. Which is also a thing you guys can do. Like, at any point y'all can say, "Hey actually I want to do this other cool thing here."

**Jack:** I'm like totally content to just continue to give this woman a weird animal day, like... [**Keith**, **Janine** laugh]

**Austin:** You're supposed to solve her problems. That's the heart of this game is helping people. [sighs]



**Jack:** I think we can do that in the next scene. I don't think there's any specific sort of directed animal weirdness —

**Austin:** Okay.

**Jack:** — that I— that I'm feeling right now.

**Austin:** Okay. Uh, alright. I think it's now between scenes again. So want to spend any Dreams to increase your relationship with people, act now. Uh, as before it is... Let me paste this thing again here, spend 5 Dreams to raise from 1 to 2, or from 2 to 3. Spend 3 Dreams to raise from 3 to 4, but I don't think anybody's even close to that so, uh...

**Jack:** I'm going to spend all my Dreams.

**Austin:** Mhm.

**Jack:** To increase my relationship with um, uh, Shindai. Oh no, wait, to increase my relationship with Mari by 1, because we spent time together in that really frightening room.

**Austin:** Yeah, that's fair.

**Jack:** Uh, and I feel better as a result of it.

**Austin:** Good call. Uh, I'm—

**Janine:** I think I'm gonna also do that.

**Austin:** I'm gonna increase uh, Tomo's with um... with Tsuru. Uh, because of the— Actually yeah, that's what I'm gonna do, because of the whole catching you thing, protecting you when you fell and calming you down. Um... And that goes here. I think— I think we're doing this right. Uh, Shindai, any?

**Keith:** Um, no, I'm good.

**Austin:** Okay. So I think at this point it is evening. She locks up all the doors, she has locked up everything, we just kinda get a montage after that, like, imagine we basically got like a really funny set of sequences where she chases you around, you turn into a broom, she's like [yells] and then we— we get like a— there's like music behind that in my mind, and then that music cuts and then it's just like, the animals chirping outside, but kind of

like the end of day chirping. You know how there's just like difference there and uh, again the rumble of thunder in the distance. Now there's just a weird black square on the screen for half a second, that was weird. Um, and then, uh, there's uh, she like locks up the— the doors and all of the windows are closed and she like closes that door shut and like, holds the heft of the key in her hand, um and is clearly like trying to decide whether she should keep it or leave it. Um, and she slips it into her postal bag and then like, heads back down into town as the thunder, you can look down and you can see like little bits of lightning from in the— in the clouds below. Um, and she's headed back towards uh— towards the uh, the docks, basically. And in my mind, we're going to jump to the docks unless people want to do stuff on this trip. In which case, we can start right now, it's up to you.

**Janine:** Um. I kind of do want to do stuff on this trip.

**Austin:** Okay.

**Janine:** Uh... Because it's uh, evening.

**Austin:** Mhm.

**Janine:** I think, okay so, they're finishing up at the house. I think at that point I've de-broomed and scooted out.

**Austin:** Yeah.

**Janine:** Um, and like, you know, collected myself a bit. Uh, once I realized that— that she's going to the docks, um, I guess I...

**Austin:** I guess you don't know where she's going. She's just going a direction, right?

**Janine:** Yeah, well she's heading back into town, right? Like—

**Austin:** Yeah, definitely— definitely back into town.

**Janine:** — that's kind of the only place to go here.

**Austin:** Yeah.

**Janine:** Um, so I think what I'm going to do is... I want to transform into my human form.

**Austin:** Okay. Which again looks like...

**Janine:** Um, is like a— a twelve year old girl in overalls and cute florals with like a really puffy round haircut. I imagine her hair is a bit kind of like Haru in Persona 5. Like, very like fluffy and round.

**Austin:** Got you. Oh yeah.

**Janine:** And like a really big bulky sweater.

**Austin:** I just remembered we have the Love Nikki thing, right here, so...

**Janine:** We do. Um...

[2:30:14]

**Austin:** Alright, so that's 0, 'cause it's evening and then are you going completely human? Or are you going tail? Or ears and tail?

**Janine:** Uh... I'm going completely human.

**Austin:** Alright, so that's 4 Wonder. Unless you have another special thing that lets you do that cheaper or something else.

**Janine:** No, it's 4 Wonder. But I also, once I've done that...

**Austin:** Mhm.

**Janine:** Um, I'm— I'm basically doing this so I can go to the corner store.

**Austin:** Okay.

**Janine:** Uh, and I've got— Before I enter the corner store, I pick up a handful of— of like, side of the road garbage. Like leaves and stuff like that.

**Austin:** Uh-huh.

**Janine:** Um, and I have a power that is called Money [**Keith** laughs] where I can turn— [laughs] I can turn that garbage into money.

**Austin:** Uh-huh.

**Janine:** To exchange for goods and services in the evening, uh and at night.

**Jack:** Do you do this before you go into the shop? Or do you just bring a load of garbo into the shop with you that then disappears subtly.

**Janine:** I think like— I think like, the shot of this is like, you know, the raccoon— the raccoon dog crossing the rope bridge and then boom —

**Austin:** Right.

**Janine:** — it's just like this girl in a huge sweater and then she just like grabs like a handful of like, you know, natural detritus off the side of the road.

**Austin:** Uh-huh.

**Janine:** And like puts it in her overall front pocket and then, when she's in the store and pulls it out, it's just like a wad of bills.

**Austin:** Yeah. I imagine her with like a lolly pop or gum. Like I imagine her just chewing aggressively on something all the time in my mind. It's just like.

**Janine:** Yes.

**Austin:** Yeah. Okay. Um, that's a— What are you buying?

**Janine:** Um, I'm buying uh... I want to buy a few cans of— of like soda.

**Austin:** Okay.

**Janine:** Or like, you know, a nice refreshing... Something like a very light and refreshing, and you know, in the vein of like whatever the future— or the cloud —

**Austin:** The future of whatever this is. Yeah.

**Janine:** — apocalypse version of like, a— of like a lemonade soda kind of thing.

**Austin:** Oh it's like a lemonade soda. That's good. Yeah.

**Janine:** Yeah.

**Austin:** Um, I think this is a 3 Adult check. Because there's like a guy who works here, who's like the old man and he doesn't know who you are but he knows every kid in this town. It's a small town.

**Janine:** Hm...

**Austin:** And so you have to convince him that you're like, something— Like, what do you tell him?

**Janine:** Uh, I say,

**Mari** (Janine): I'm [mumbles] cousin.

Store Guy (Austin): Who?

**Mari** (Janine): You know, down the street.

[**Keith** laughs]

**Austin:** Alright. Spend Adult and it works. You can spend 2 Feelings to raise your Adult to 3.

**Janine:** Great. Done.

Store Guy (Austin): (hesitantly) Okay. You tell them hi.

**Austin:** He says. Uh... And I think it's also like a— it's a— It's a soda jerk. Like he uses like a nozzle to fill bottles.

Store Guy (Austin): And bring back those bottles!

**Austin:** He says as you leave. Uh...

**Mari** (Janine): Got it. You got it. No problem.

**Austin:** Do you buy other stuff or just that? Just that's just the—

**Janine:** Um...

**Austin:** I won't make you pay more. I won't make you roll another— Do another Adult Check for that, that can be like your, "I'm buying stuff," thing. Uh, but I do like the notion of you just like going around town into stores

and being like, "Three of these, and two of these, and here is money that is going to turn into leaves. Uh, you just deal with that."

**Janine:** I don't know that she like—

**Keith:** Can I like...

**Janine:** I don't that she spreads it out that much.

**Austin:** Okay.

**Janine:** Sorry, what were you going to say, Keith?

**Keith:** I was just gonna say, can I give a funny thing that would happen if we played ten episodes of this?

**Austin:** Sure.

**Keith:** Where like, in eight episodes, you come back with money, buy something, and then overnight, those moneys turn back into the bottles that they were before.

**Austin:** [Austin, **Janine** laugh] That'd be really good! That'd be really good.

**Janine:** I think I can only do it with natural objects. The examples they give are like fallen leaves and acorns and stuff.

**Austin:** Yeah. But it's still a good...

**Keith:** Okay. I thought it had to do with trash.

**Janine:** It is a good— It is a good image.

**Austin:** Yeah.

**Janine:** Um.

**Austin:** Uh, okay. Well—

**Janine:** But the thing I was going to say is the thing that I do is that, when I'm in the store, I also get— like I get four bottles, hang on, yeah, four bottles of the soda and one of them's like —

**Austin:** She counts with her fingers.

**Janine:** — I actually did count on my fingers. Um...

**Austin:** Aww.

**Janine:** In one of those take out things that holds all four of them, maybe. Or like in a bag? I don't know. But I also probably get two like, um, steamed sort of buns— steamed bread, not the buns. The stuff that comes in like a, almost like a cupcake wrapper and it's like, really, really soft and like, has a filling. I get a couple of those.

**Austin:** That sounds good. And then you just going to the dock?

**Janine:** And then I eat them on the way.

**Austin:** Oh, you're eating those. Okay.

**Janine:** Yeah. The buns— I shop— I shop at the dock like, with a bun, like half in my mouth.

**Austin:** Got you.

**Janine:** Or with the— the steamed bread, like half in my mouth.

**Austin:** Right, right.

**Janine:** Yeah.

**Austin:** Um...

**Jack:** On the way to the dock —

**Austin:** Mhm.

**Jack:** Uh, can I— Can I start a rumor real quick?

**Austin:** Uh, I don't know. How do you do that? What is that?

**Jack:** I have a move called Rumor.

**Austin:** Uh-huh.

**Jack:** Uh, so I spend 10 Wonder.

**Austin:** Sure.

**Jack:** So now I have 7 Wonder. And I'm going to stop by the playground on the way back, Austin.

**Austin:** Okay.

**Jack:** Uh, two questions about the playground.

**Austin:** Mhm.

**Jack:** Who's there?

**Austin:** Um... So funny story. There are only— So this town, I'd say, probably has um, a 150 people in it, maybe, total. Maybe 200, total. And it's mostly people in their late twenties and older.

**Jack:** Hm.

**Austin:** They're probably all said, fifteen kids in this whole town. Um, which means that the playground is packed with kids because there's *nothing to do* except go to this playground. 'Cause it's like, there can't be little cliques of friends. Um, there just aren't enough children. Uh, who's the oldest here again? Someone's like, fifteen, right?

**Keith:** Uh me.

**Jack:** It's uh, Keith, right?

**Austin:** Yeah.

**Keith:** Yeah, my kid is the oldest kid.

**Austin:** Wait, were you fifteen in cat years or like five in cat years?

**Keith:** Five in cat years. Fifteen —

**Austin:** Okay, you appear fifteen.

**Keith:** — I think fourteen in human years.



**Janine:** I'm like fifty in raccoon years.

**Austin:** Wait, what are you in— That's right, what I want to know, how many real earth years have you been. Who's the oldest in earth years?

**Janine:** Well that's what I— Yeah, fifty.

**Keith:** Oh, okay. Yeah, so then it's Janine.

**Austin:** Oh so you— you've been in this town for fifty years?

**Janine:** I think so.

**Austin:** Okay, so you've seen enough of this stuff. You definitely have some context for this, actually, Mari. This town used to be way smaller like thirty years ago. This town was like a tiny village. Like it was not— it was not Tsubomi-cho, it was Tsubomi-mura or whatever, it was like a village that only had, you know, thirty people in it. Forty people in it. And it blossomed and bloomed into like, three hundred, four hundred people, five hundred people at it's height, and then... the generation that came after that boomer generation all moved out. They all went to— to Snow Peak City or to other small villages that were growing and they all just kind of left. Um, the fact that you've been here for awhile also gives you a little bit more context that I should've given you before. I didn't— For whatever reason, I didn't get that in my head that you've been here for that long. Um, maybe you don't even recog— Actually, you don't even recognize this until you see her in person, um, but I think maybe you see Mama. Or maybe it was when you saw the photo. That— Mama used to be the mayor of this town. Everyone just called her Mama Mayor, um, and that— she doesn't look like what she used to look like, even ten years ago. Um, she's fifty-something. Like she's barely older than you, you probably played with her when you were both little girls, um but, she now looks seventy, eighty, and her attitude has completely changed. And like, you've seen her open that door so many times and have not even known it was her. So that is the little extra context for you because you're that old. And context for the city, or the town, is that it's shrinking. This new generation of like fifteen kids just like, ain't gonna cut it. This town is like, on decline— is in a decline right now, which has given it kind of a peaceful like, sense. Like it was really booming during your like, thirties, let's say, but now it's back to being kind of a quiet, quaint little place. And who knows, the winds may blow differently in a year or two, and might bring a

whole new flock of people. Maybe it'll be— it'll be hip for young people to come to Tsubomi-cho again, but right now they are mostly leaving. Uh, anyway, fifteen kids. That was my answer, uh, Tsuru.

**Jack:** Okay.

**Austin:** What's the rumor you want to start?

**Jack:** Um, I'm going to climb up on the top of the slide.

**Austin:** Okay.

**Jack:** I'm gonna say,

**Tsuru (Jack):** Hey!

Kid (Austin): Hey. Get— You're gonna get hurt!

**Tsuru (Jack):** I'm fine!

Kid (Austin): Who are you?

**Tsuru (Jack):** I'm just a—

**Austin:** Wait, did you transform again? Did you transform again?

**Jack:** No, I'm just— Oh, do you have to transform at the beginning of each scene?

**Austin:** Beginning of each scene.

**Jack:** Oh, yeah, yeah.

**Austin:** You transform each time.

**Jack:** Yeah, yeah, yeah, sure. I'll transform.

**Austin:** Uh, do you...

**Jack:** Uh, that costs me...

**Austin:** Yeah, check the— check the thing. Uh, it is evening, so it's 0. And then, it depends on, are you showing wings at all? If you're completely human, it's going to cost—

**Jack:** I'm going to go full transformation.

**Austin:** — you 4.

**Jack:** Okay, cool. I'm just going to take that out of my Feelings.

**Tsuru (Jack):** I'm just a bird boy.

**Austin:** Okay.

**Jack:** That's what I say, when they say, "Who are you?"

**Austin:** Okay.

**Jack:** Um...

Kid (Austin): (singing) Bird boy, bird boy. [**Keith** laughs] Flap your arms, bird boy! Or your wings, I mean.

**Jack:** I'm gonna like flap my arms.

Kid (Austin): I'm not a very funny kid 'cause I don't get a lot of practice 'cause there's only another fourteen of us, and none of us are particularly funny, so there isn't really like a whole, like a... there isn't a scene where you're trying to compete to be the funny one, we're all just kind of like equally not funny.

**Tsuru (Jack):** I'm going to tell you a rumor now.

Kid (Austin): What's a rumor?

**Jack:** I'm going to point at the house.

**Tsuru (Jack):** At the top of the stairs in that house, there's a monster, but—

Kid (Austin): [gasps]

**Tsuru (Jack):** — it's dead.

Kid (Austin): Oh, okay.

**Tsuru** (Jack): Because.

Kid (Austin): Okay.

**Tsuru** (Jack): *She* killed it.

Kid (Austin): [gasps]

**Tsuru** (Jack): A long time ago, she killed it with...

Kid (Austin): [anticipating gasp]

**Tsuru** (Jack): (singing) An axe.

Kid (Austin): (disappointed) Oh.

**Tsuru** (Jack): Okay. Thank you for your time.

**Jack**: And I'm gonna climb down off the slide.

Kid (Austin): An axe?

**Jack**: Gonna slide down the slide.

Kid (Austin): A monster.

**Jack**: And walk off back down to the dock.

Kid (Austin): Wow, she killed it. That's amazing.

**Jack**: (laughing) To the dock.

**Keith**: I was there— I was there sleeping on one of the swingsets.

**Austin**: Okay. Um, at this point—

**Keith**: Does this take place before or after— Like is this a rumor where you go back in time and create a rumor that is happening now—

**Austin**: What?

**Keith**: Like... Like—

**Jack:** No, what?

**Austin:** What?

**Keith:** Let me reframe it.

**Jack:** Keith— Keith.

**Keith:** Is this a scene where you're like, "Okay, here I am in the present and I'm creating a rumor." Or is this a scene where you're like, "Okay, I have already created this rumor."

**Austin:** No.

**Jack:** No, no, no.

**Keith:** Sort of like, When A Plan Comes Together.

**Austin:** No, this is not—

**Jack:** I like the way Keith is...

**Austin:** This is the opposite of When A Plan Comes Together.

**Jack:** Keith is talking about this in the style of the book. Um...

[**Austin, Keith** laugh]

**Keith:** You all know what I'm trying to say.

**Austin:** I do.

**Keith:** Get out of here.

**Jack:** Yeah, no, I came from the house, and I—

**Austin:** Where you saw a monster.

**Jack:** Yeah.

**Austin:** To be fair.

**Jack:** Yeah. To be fair, the rumor isn't that the monster's alive, the monster is dead.

**Austin:** Right.

**Jack:** But she killed it with an axe.

**Keith:** With an axe.

**Austin:** Okay.

**Jack:** Thank you for your time.

**Keith:** So the part of the rumor is just the weapon used to kill the monster? Like it is there and it is bad.

**Austin:** I mean, it's all a rumor. Rumors can be true. Rumors can be true.

**Jack:** Oh yeah.

**Keith:** That's fair.

**Austin:** Um. That's—

**Keith:** I've heard the album, Rumors.

**Austin:** God. Alright uh, so the kids just start whispering about that, like,

Kid (Austin): Ooh. The old lady killed it with an axe. Arr.

**Austin:** That was a kid doing a monster impression.

Kid (Austin): Raugh!

**Jack:** (singing) You're getting a Dream.

Kid (Austin): Raughr.

**Austin:** And then another kid goes like,

Kid (Austin): You don't even know what kind of monster it is! It could've gone, *Rrr*, not *Raughr*.

**Austin:** And the kids start debating what the best monster is. It takes them an hour and it's night time and all the parents tonight get very worried about where their children are, until a group of them, five or six, arrive and see them all, running around in circles, pretending to be different types of

monsters. And in that moment, they go from being just incredibly angry, after all, the thunderstorm is coming, to being moved by what it is to be a child. To where the notion of a monster can lose all of its horror and become something that's just like [sighs] It's an illustration of how open the world is still, for you. There are monsters in this world, but for children, it's just as easy to be a playful monster as it is to pretend to be a bird or to play baseball. All of those things are just filled with a sense of play, and that's what all the parents of Tsubomi-cho think of that night, as they tuck their children in. Um, at the docks, meanwhile, uh, there is uh, we get a...

**Keith:** I have a question— Do I— I have Sleep Soundly—

**Austin:** This is that same scene.

**Keith:** Which means I get—

**Austin:** This is the same scene.

**Keith:** Okay. Same scene? Okay.

**Austin:** You just injected other little mini scenes in that scene but we're still in the scene.

**Keith:** Oh, okay, got it.

**Austin:** Yeah, you don't get to like be, "Oh, also there was a scene where I didn't do anything, give me those points."

**Keith:** Yeah.

**Austin:** It has to be during a real scene, so.

**Keith:** Yeah, sure.

**Austin:** Um, so.

**Keith:** Sorry Jack, that wasn't a real scene.

[**Jack** laughs]

**Austin:** That wasn't— It's just part of the full big scene that we're in right now.

**Keith:** (amused) Yeah, yeah.

**Austin:** Um... Okay so we uh, what we— what you see when you arrive to the dock is Tomo arguing with a man who is in a similarly, like really um, well taken care of uniform, but he's like the dock master, basically, and so I think he has on— he's just always is wearing a raincoat because it just sprays rain up from the clouds upwards sometimes as if— as if like splashing against the docks, and has on a pair of um, of uh, like, kind of a stiff blue work pants and um, and rubber boots and the— the— his sharp little circular glasses, little tiny like circular glasses and his hair is kind of unkempt. It's the only part of him that's not really there. He's like balding but has like a really— what's the things that monks have? A tonsure?

**Janine:** A tonsure.

**Austin:** A tonsure, yeah.

**Janine:** I don't know how to say it.

**Jack:** Tonsils.

**Austin:** Me fucking— His tonsils, uh, he still has both of his tonsils. Uh, and... You ever get out one tonsil? You always get out both of your tonsils, right? No one's like, "Ah, I got rid of one tonsil."

**Janine:** I mean, if they're in there, anyway.

**Keith:** I have three tonsils.

[2:45:21]

**Austin:** Right.

**Jack:** You have three tonsils?

**Keith:** Yeah.

**Austin:** Where did you get the third one?

**Jack:** Where the third one— yeah. They put one in.

**Keith:** Uh, I've been borrowing it, but they never asked for it back.



**Austin:** [laughs] I gotcha.

**Jack:** Oh.

**Austin:** That happened with me in Ninja Gaiden. Um... So the— The— She's like,

**Tomo (Austin):** Wh— Come—

**Austin:** She's like clearly gesticulating and like, just generally trying to get past this guy and he's like,

Dock Master (Austin): No. [claps] Not allowed to go out right now, the store is coming, blah blah blah.

**Austin:** You're kind of at a distance as you're seeing this happen. What's everybody do?

**Janine:** Um... I'm probably like—

**Keith:** Start batting at his untied shoelace.

**Austin:** Excuse me?

**Keith:** I found— He has one of his shoes is untied —

**Austin:** Uh-huh.

**Keith:** — and I start like, pouncing at it.

**Jack:** What were you going to say, Janine?

**Janine:** Sleeping— What's this sleeping stuff happening?

**Keith:** No, I'm not—

**Austin:** I think he stopped sleeping so that he could be part of this sequence.

**Keith:** Well, I can— I can— As long as it's not be a positively affecting this scene at all, I can do stuff. I don't think that counts as an action.

**Austin:** Mmm.

**Keith:** I can read the move if we want to do this.

**Austin:** You can participate even when you're doing nothing. If you appear in a scene, but spend it sleeping, lazing around, yawning, etc. you can automatically get ten points of Dreams. However you can't get this effect if you make checks, use other powers or proactively engage in conversation, the narrator judges what qualifies. Uh, I can imagine a world in which you're pawing loosely at his—

**Keith:** Yeah, sure.

**Austin:** — at his shoelaces, but you can't like, do anything to him.

**Keith:** Right, yeah. I'm pawing loosely at his shoelaces.

**Austin:** Okay. He's like,

Dock Master (Austin): Uh, tch.

**Austin:** Which means he's like doing that thing of trying to like, move his foot away without kicking you, but like, is trying to get the shoelace away, which probably only making it more attractive to paw at. Um... [**Keith** laughs] Uh... What were you going to say, Mari?

**Janine:** Um, I was just going to kind of wait for uh, Tsuru to show up.

**Austin:** She's here arguing with this guy.

**Janine:** Um...

**Austin:** No, no, sorry, Tsuru, sorry. Tsuru, right.

**Janine:** Did Tsuru show up?

**Jack:** Hm? I'm on my way from the park.

**Janine:** Okay.

**Jack:** I was play— I was briefly distracted being a monster for awhile.

**Janine:** Yeah. Um, so I think when Tsuru shows up, Mari just like, the bread is gone. [**Austin** laughs] Mari sort of points to the collection of four bottles and is like,

**Mari** (Janine): We can, you know, we can like talk to her properly.

**Tsuru** (Jack): To— To Tomo?

**Mari** (Janine): Everyone's happier when you—

**Janine:** She doesn't know that they ate soup and stuff —

**Austin:** Right.

**Janine:** — and so she's like,

**Mari** (Janine): Everyone's happy when you— when you sit down with a nice drink and a nice *cold* drink. And you just okay, and you can just figure out what's going on.

**Tsuru** (Jack): I don't— I don't know—

**Mari** (Janine): How 'bout that?

**Tsuru** (Jack): I'm gonna— I'm gonna introduce you.

**Mari** (Janine): That'd be great.

**Tsuru** (Jack): Okay.

**Jack:** I'm gonna grab your hand and head off towards Tomo —

**Austin:** Yeah.

**Jack:** — who's presumably still arguing with this guy.

**Austin:** When you come in— When you get closer and you see Shindai playing with this guy's shoelaces, um, Tomo is like,

**Tomo** (Austin): I know how the storms work, I can get home— Listen, I have reason to believe that Mama took a boat out and I'm really worried. I want to go make sure she's okay.

**Austin:** And he's like,

Dock Master (Austin): I'm not— I haven't seen any boats go out.

**Austin:** Um, um. I think he probably just calls her... Probably calls her by her last name. He says uh,

Dock Master (Austin): Miss Yomata, there's no way that your mother took a boat. I've been watching the docks, there are no boats have left the dock, no kneels have left in the last five hours. I've— I've warned everyone to remain as here during the impending storm. You'll be able to leave in the morning or whenever the storm passes. [clears throat]

**Austin:** Um, and that's when you walk in.

**Tsuru** (Jack): Dock Master!

Dock Master (Austin): Did you say 'Dog Master'? I'm not— I'm a Dock—

**Janine:** [laughing] I also heard 'Dog Master'.

**Tsuru** (Jack): I said Dock— I said— I said Dock—

Dock Master (Austin): I'm a Dock— I'm a Dock— I have a dog but I'm not the dog's master, I'm the dog's friend and companion.

**Tsuru** (Jack): Okay, Mari, this is the Dog Master.

Dock Master (Austin): I— [grumbles]

**Tsuru** (Jack): Uh, he has a great dog. Uh, I'm... Tsuru.

Dock Master (Austin): Wh— Tsuru...

**Tsuru** (Jack): Oh, I'm supposed to be introducing Mari. This is Mari. She brought—

Dock Master (Austin): M-M— Mari and Tsuru.

**Tsuru** (Jack): She brought— She brought us some drinks and you can have mine.

**Austin:** He like, takes it like, automatically. Like, instinctually and just like, does a—

**Mari** (Janine): Well there's four. You didn't need to offer yours, you could just— There's just an extra one.

Dock Master (Austin): I... Where are your parents? The storm is going to be here shortly. I'm gonna need you all to go back uh, into your homes and remain calm and warm where you would normally be afraid, instead. Please. It's gonna be a big storm.

**Mari** (Janine): Are you sure you didn't see anyone go out?

Dock Master (Austin): I'm certain that no one left.

**Mari** (Janine): And like all the boats are here. Or all the thingys.

**Austin:** He like, gestures out, down into the mists and as he does, you see a sail unfurl from the very bottom of the mists.

**Tsuru** (Jack): Oh my god! The opposite of what you just said! Look!

Dock Master (Austin): What!

**Austin:** And he like turns and looks [**Janine** sighs, **Keith** laughs] uh, and in that moment, Tomo like races past him and turns, running down the docks. The way that docks work here is that they come out in like little, like you see this part on the map right here? The like, little black outcropping from the mountain? Um, it's like— There's like one that goes out and then it dips down a little bit and then another one goes out and then dips down further and another one goes out, and there's like a sequence of rope ladders and uh, stairs that go down. It's like a huge wooden scaffolding that goes down into the mists um, and the uh, you can kinda see through the first few layers of mist, even when it's high tide, but at this point it's low tide and so it's just this huge wooden structure that's like, creaking in the wind and in the mist itself, right? The mist itself, again, is still kind of like, physical, and, I mean, obviously, it's physical but it's like, it's dense enough to almost feel like water. So it's almost as if the dock is a little underwater but the ship's lowest sail—or the highest sail that's poking up, is poking up from below the lowest level of— the lowest visible level anyway, of this kind of like, huge dock scaffolding. Um, and Tomo is like, leaping down the— running down the

stairwells and like, climbing down the rope ladder as quick as she can. Uh, what are you all doing?

**Keith:** I would like to make a move.

**Austin:** Okay.

**Keith:** I would like to make, actually, so I want to make a sort of combo move.

**Austin:** Uh-huh.

**Keith:** Uh, I have a move called um, Cat Paths.

**Austin:** Cat Pass!

**Keith:** Which lets me, uh, I can use paths only cats can see to appear and disappear unexpectedly.

**Austin:** Mm, interesting.

**Keith:** Um, so I want to sort of use that and transform to have already been on the boat when they— when everybody else gets there.

**Austin:** Okay. Uh, go ahead and spend the power— or the Wonder that you need for that. What's the— How much is that? Cat Paths is 10.

**Keith:** 10 for Cat Paths.

**Austin:** Okay.

**Keith:** Yeah.

**Austin:** And then, are you showing up in full human mode?

**Keith:** Uh, I am, yeah.

**Austin:** So that's another 4.

**Keith:** So another 4.

**Austin:** Yup.

**Keith:** Okay, alright.

**Austin:** Alright. Uh... Mari and Tsuru, what are you doing?

**Janine:** Um. I think uh, so Tomo is like running down to get to the— the emerging ship, right?

**Austin:** The emerging keel, yeah. Mhm.

**Janine:** Okay. Um, okay so Mari— I think I'm going to take the soda back from that guy 'cause he wasn't helpful, he doesn't deserve a soda.

**Keith:** And that was my soda —

Dock Master (Austin): Hey! Wh—

**Keith:** — and I know that that was my soda.

**Austin:** Uh-huh.

**Keith:** That was the soda for me.

**Janine:** Mhm, sure. So I take the soda back and tuck it back into the holder uh, and then hustle toward sort of the— the end of the current layer of the dock.

**Austin:** Mhm.

**Janine:** Um, but then, kinda look down at the descent path and like, I'm not good at going down things —

**Austin:** No.

**Janine:** — as much as going up them.

**Austin:** Um.

**Janine:** Um. Sorry, what were you going to say?

**Austin:** I was going to say like, as you sprint past him, he's like, at this point he's turning and he's like whistling at you, he like, has a brass whistle that he's like whistling into as he uh, chases you and Tomo. But as Tomo cuts down and you continue going forward, he is like at an impass about

who to chase, and he starts chasing you 'cause you're a little girl and like, he doesn't want you falling off into fucking clouds and dying so he's like,

Dock Master (Austin): Oh! Uh— What did that little kid say your name was? Ah! Ah! Ma'am— Mari! Mari-Mari-Mari-Mari-Mari!

**Austin:** And he's like chasing after you and blowing on his whistle and uh, and is probably, he's like closing in on you. So what do you do?

**Janine:** Um... I feel bad for this dude 'cause uh, the— Huh... Okay, um. Hm... What's he going to do if he catches me? I guess I don't know that.

**Austin:** Uh, he's gonna bring you back to your mom, or your dad, right? Like, that's what he thinks he's gonna do. That's his plan. He's gonna grab you by the collar and then like, bring you home. Because it's dangerous out 'cause the storm is coming.

**Janine:** That's true, it is dangerous out 'cause the storm is coming. Um, okay, so the thing I'm going to do is uh, as he's chasing me, I don't intend to like, go all the way down and stuff but it's— It's not gonna— I don't want him to interfere right now 'cause he sucks. Uh, so [sighs] I got this power called Bogey.

**Austin:** Uh-huh.

**Janine:** Um, you can change into a monstrous form to scare humans. People and henge that see you like this will be surprised.

**Austin:** Uh-huh.

**Janine:** When you use this power, you get a special +1 bonus to Henge for causing surprise. You can decide what kind of monster you turn into.

**Austin:** Uh-huh.

**Janine:** [laughing] Um... So, he's chasing me and I'm like at the end of the thing and like, I'd probably like raise my— my like I'm holding the drink holder in one hand and I raise my other hand like fucking, go away. Like, meh. You know, that like—

**Austin:** Uh-huh.



**Janine:** That very like, pre-teen hand gesture of just like, "Neh."

**Austin:** Uh-huh.

**Janine:** And when he keeps going I very... Well, not that briefly, but probably briefly enough, turn into this Bogey form, which I have preperpared.

**Austin:** Uh— Of course.

**Jack:** Oh dear.

**Janine:** Uh, so imagine if you had like, a four legged animal toy like a horse, kind of thing.

**Austin:** Yeah.

**Janine:** But it had all of its joints could rotate um, the full 360 degrees?

**Austin:** Uh-huh.

**Janine:** Um, so you basically arranged it into a— into a crab walking position. Like, basically, upside-down but its feet are still touching the ground but its belly is up.

**Austin:** Yeah, I got you.

**Janine:** But then its head is on the correct way.

**Austin:** Yeah, uh-huh. Cool.

**Janine:** And its either a horse or a dog but you can't be sure.

**Austin:** What sort of sound does it make?

**Janine:** It doesn't make it— The sound it— The sound it makes is go— The sound it makes is like, "Go." Like, "Get out— Leave."

**Austin:** Like, in a little girl's voice?

**Janine:** Leave me alone. Um...

**Austin:** Like, what's the voice?

**Janine:** Yeah, sure.

**Austin:** Okay.

**Janine:** Um, yeah.

**Austin:** So the way surprise works is compare your highest stat to his highest stat. Right now your highest stat, well it's a Henge, obviously, 'cause you get the +1 to it, so it's a 4. Uh, so that means right now, by default, without you spending any Feelings, he will cry out, then and there, but he will not go the other way. You need to get atleast up to a 3 point difference. So you need to go, you need to spend 2 more Feelings to get him to run away.

**Janine:** I will spend those 2 Feelings.

**Austin:** Okay. And he's like—

Dock Master (Austin): Mari! Where—

**Austin:** And then he like,

Dock Master (Austin): Woah-h-h. Uh, sh— A-a-a monster! Monster! Monster! Tomo, look out, there's a monster!

**Austin:** And he turns and runs the other direction. And he's like,

Dock Master (Austin): Monster! There's— Forget about the storm everybody, there's a *monster*!

**Austin:** And he's running—

**Janine:** The second his back is turned, I'm back to my previous form.

**Austin:** Okay.

**Jack:** Bad— Bad news— Bad news, I saw this.

**Austin:** Oh no! [**Janine, Keith** laugh] Are you also scared?

**Jack:** I am so scared that I fall from the scaffolding.

**Austin:** Yeah, 'cause you're at— what, you would be at 3, uh... Janine spent 3 points, right? To go up to a 3 point difference?

**Janine:** It was 2, wasn't it?

**Austin:** Oh, it was 2 points, yeah. So you went up to a 6. So there's a 3 point difference between you two, which means that you run away as fast as you can, Tsuru.

**Jack:** So I think what happens is I— I actually tumble from the scaffolding and as I fall —

**Austin:** This is gonna be bad. Go ahead.

**Jack:** — I'd like to do two moves. No, this isn't bad, this is just really Ghibli, Austin.

**Austin:** Yeah, I know.

**Jack:** I'm just gonna do some—

**Austin:** It's about to get worse, but go ahead.

**Jack:** Some real Ghibli bullshit. Um, I'm gonna spend 2 to act— I'm gonna transform into a bird, that's free in this system.

**Austin:** That's free, yeah.

**Jack:** And it's like literally as the storm is happening, so I don't think anyone's gonna...

**Austin:** No. You again— We get this great shot of you like, poof, popping through a cloud and then coming out the other end —

**Jack:** Mhm.

**Austin:** — and you're a crane now.

**Jack:** Uh, and then I'm gonna spend 2 to use Wings, uh, which are useless and I flail around in the storm, and then I'm gonna spend 4 to use Wind, I can control the wind very briefly.

**Austin:** Yeah, Wind Song, yeah.

**Jack:** Uh, and so what we have is this— this— I think like a Ghibli shot of me falling through a cloud, appearing as a bird, struggling, and then for just like long enough for me to open my wings —

**Austin:** Yeah.

**Jack:** — the wind stills and then I'm gliding towards the— towards the boat.

**Austin:** So I think the boat pops out through the clouds, Tsuru, and you like come out past it, and you like soar up just past, and you can see— Everyone sees the first thing is just this like, gorgeous just like, the body of the keel itself is this like, pristine uh, it must be magical, the wood. It's polished to perfection, it's like— it's almost glowing. It feels as if someone just polished it with wax uh, and has all these beautiful whalebone trimmings all around it, including the, what's the front bit of a boat called? Like the masthead I guess, um, with like this giant—

**Janine:** The prow?

**Jack:** The figurehead?

**Austin:** Yes, that's exactly it, the prow is what I meant, actually, yes. Not the masthead, the masthead is in a newspaper. Um, yes, the prow or the figurehead, is this just like, sharp um, like whalebone, it looks like a staff, basically, pointing outwards. In fact it is, it's a woman holding a staff, lifting it up to the stars, basically. Uh, and the staff is made out of whalebone. And at the helm is the old woman who has like, cracked her back and is like, standing up as high as she can, but she still, again, she looks— she's fifty-something but she looks like she's seventy-something, and and— but maybe looks more in her element here than what we saw her whenever she opened the door before. Um, we see Tomo running down the scaffolding, we see Shindai uh, are you asleep on this ship? Are you...

[3:00:49]

**Keith:** No, I'm like ready to go.

**Austin:** Okay. You see Shindai maybe up at the prow and like, emerging from the— from the clouds also. And then the rest of you...

**Keith:** I'm at the— I'm at the helm., for me.

**Austin:** Yeah, okay, that's fine. Yeah, totally.

**Keith:** Like I'm like— Where were you— I'm ready to get going.

**Austin:** Uh, and the sails unfurl. And Tsuru, they are not just eyes. They are eyes designed specifically to put the fear into birds. Um...

**Jack:** Oh no.

**Austin:** Because, what all good sky whalers know, is that birds give away your position. And you need to keep them away from you when you're out hunting for whales. And so, you're just like, It's this *beautiful* shot of just like, [whoo] 'cause the wind that blasted you up also starts lifting its sails up—the side sails—and they completely unfurl in the wind and you just like turn and see these huge eyes. And so you have a weakness called Eyeball.

**Jack:** I sure do.

**Austin:** You have a weakness for eyeball patterns. Anytime you see an eyeball pattern, you are automatically effected by [laughing] a level 7 surprise which by default is a 4 point difference. Um... Which would mean that you get... let me look at the table again. You're paralyzed and can't move. You can spend Feelings to negate that, to raise your stat, basically, um, but I believe you can— I believe that's how you resist a consequence.

**Jack:** So how would I— how would I— How many Feelings points would I have to spend?

**Austin:** You would have to spend... For each Feelings point you spend, you would close the gap between the level of surprise and the thing that you're at now. So it's a level 7 Surprise, which means— and you have a level 3 Henge, which is your highest stat, Attribute. So for each point you spend, it would reduce bit by bit by bit. Uh...

**Jack:** Okay, uh... What's the level of surprise that's just like, fear, rather than like...

**Austin:** 1 or 2, so you would have to spend 2 points to raise your Henge to 5, which would be a 2 point difference, then you'd cry out then and there.

**Jack:** Okay, I'm going to spend 9 and I think this is abso— this is abso—

**Austin:** You're spending down to 9.

**Jack:** Uh-huh. Yes. Sorry.

**Austin:** Okay. Just 'cause I was like, "What?"

**Jack:** Yup.

**Austin:** "It's scared of me."

**Jack:** This is like— like... such a Ghibli thing, right? Where like, what we'd see is um, we'd get a shot of like, Tsuru back in the thing, walking up the stairs and making sure that he was looking at the— at the— at the mouth—

**Austin:** Uh-huh.

**Jack:** And then we'd get a shot of this like really frightened bird flying towards the thing and the bird is sort of like, falling for a second. And then, I don't know how the bird expresses this but the bird sort of grits its beak.

**Austin:** Mhm.

**Jack:** I don't know. And like flies towards the— flies directly towards the— the eyeballs as this big boat comes out of the cloud bank. So what's the—

**Austin:** Oh my god, are you going to crash into the sail?

**Jack:** Yeah. Ab— I think that's what happens. I think that the— The— That I hit the sail. I don't think that I rip it. This isn't like the person sliding down the sail in Pirates of the Caribbean.

**Austin:** Okay.

**Jack:** Um... I think I hit the sail, but I think what happens is that essentially everybody on board the deck just sees like, the body of a crane just fall onto the— not lifeless—

**Austin:** Yeah.

**Jack:** I'm definitely alive, but definitely senseless. Just...

**Austin:** [sighs] Alright. So you land. Mari, what are you doing?

**Janine:** Um, I am uh... Well now I'm up on that dock alone, and looking down and like, not sure... [sighs] I'm not sure if this is a coming or going situation. [**Austin** laughs] Like, I'm definitely weighing— weighing the odds of like, "If I just stay up here, is everyone going to come to me?"

**Austin:** Mhm.

**Janine:** "Um, or do I have to go down there and... uh..."

**Austin:** Well, so I'll give you a little— a little push. One, the ship is definitely flying away.

**Janine:** Okay.

**Austin:** But then there's the second sound which is this little like, buh-buh-buh-buh-buh-buh-buh, of this little offboard motor, as Tomo appears in her delivery keel, which does not have big sails. It has a little offboard motor. And she's yelling like,

**Tomo** (Austin): Mama!

**Austin:** And like, is like, trying to— She's actually literally setting up a second and a third motor. Like, she flips open a trunk that's just on the ship, on the little keel. It's, you know, it's big enough to hold four or five people, maybe, total. And is like, literally, hooking more offboard motors up around the back edge of the ship and like, [engine noise] like, pulling the cord to try to fire them up to get um, speed. Um, so what are you doing Mari, at this point?

**Janine:** Uh, at this point, um, I stuffed the sodas into the giant pocket of my giant sweater.

**Austin:** [laughs] Uh-huh.

**Janine:** Um, and they're probably like, weighing it down, so like, it drapes weird now, so it's just like—

**Austin:** Yeah.

**Janine:** — you know?

**Austin:** Yup.

**Janine:** When you put something too heavy in the front of your— Yeah. And then I'm going to sort of like, do— try and do that thing where you slide down ladders really cool.

**Austin:** Uh-huh.

**Janine:** But it's just like, this sort of cascade of awkwardness, where it goes really well for a bit, and then I have to like adjust to another layer, to another like, level, and like...

**Austin:** Yeah.

**Janine:** Move around and keep going. And by the end, I'm kind of like constantly just tripping over myself. Um, and then just dropping into Tomo's vessel.

**Austin:** Um, alright. Give me an Anim— Again, it's not how this system works. I think that that's 4 Animal.

**Janine:** Okay.

**Austin:** So spend— spend 3 Feelings to get up to 4 Animal.

**Janine:** Sounds good.

**Austin:** This game.

**Janine:** And like, land on my ass again, 'cause that's—

**Austin:** Right, totally.

**Janine:** — how I do.

**Austin:** Um... And she's like,

**Tomo (Austin):** You're that little girl! What— You— This isn't a safe boat for you!

**Mari (Janine):** You're in it!



**Tomo** (Austin): Right, but I'm not you! You're a little girl! I'm a— I'm a grown adult woman delivery person.

**Janine**: Didn't you say she's twelve?

**Shindai** (Keith): Hey guys!

**Austin**: No, she's nineteen.

**Janine**: Okay. I, for some reason, wrote in my book that she was twelve where where my thing was...

**Austin**: She was— She was nineteen or twenty, is what I said. Or eighteen or nineteen is what I said.

**Janine**: Okay. Okay. Well, either way, she does not look that much older than me.

**Austin**: How old are you?

**Janine**: I appear twelve.

**Austin**: Yeah, that's a— Okay, that's a big gap. Um...

**Janine**: I have glasses on and they make me look at least a few years older.

**Austin**: Okay.

**Tomo** (Austin): [sighs] I don't have time!

**Shindai** (Keith): Hey guys, we've got to get going.

**Austin**: No, you're on the boat with— with Mama.

**Keith**: Are they not on the boat yet?

**Austin**: No? They're in a different boat.

**Keith**: Oh, I thought they were in— Oh, wait...

**Austin**: They're in Mari— They're in Tomo's boat. You're in— You're in the big boat with the sails.

**Keith:** Oh, you know what? I thought that we were getting on our own big boat to chase down Mama's boat.

**Austin:** No.

**Keith:** That's fine, I'll be on Mama's boat.

**Janine:** We don't know how to use a boat.

**Austin:** Wait, who does?

**Keith:** Says who?

**Austin:** You guys aren't in the same scene, real quick, just to be clear. Tsuru and Shindai are on Mama's boat, which is the boat that we established early on and didn't— we hadn't seen Tomo's boat.

**Janine:** Mhm.

**Austin:** Mari just got into Tomo's boat so now we've split the party, which is always a safe thing to do.

**Janine:** Mmm.

**Austin:** Between Mama's boat, which is where we described Tsuru flying into the sail and Shindai at the helm, and then this little delivery boat that Mari and Tomo are in, just to set the scene really quick. Um, and at this point, I think Mama's boat is pulling ahead, so I think Tsuru and Shindai are totally with Mama and can have that scene. And then, Mari and Tomo are in this other, slower boat.

**Keith:** Real quick, if I'm at the helm, I can change course.

**Austin:** I mean, Mama's at the helm.

**Keith:** I'm here now.

**Austin:** Mama's like on the wheel.

**Keith:** Sure. Well, I said I was at the helm when I thought it was a boat. So I guess I'm gonna... whenever—

**Austin:** I thought you meant at like near the helm, do you know what I mean? I thought you meant like, "Oh, I'm near the helm."

**Keith:** Yeah. Yeah, yeah, yeah. I have now— I have now reconciled what was happening with what I did.

**Austin:** Mhm. Um, I think at this point, Tomo isn't going to like argue with you, Mari. Uh, 'cause...

**Janine:** Yeah. She's not going back to the thing —

**Austin:** No, she's chasing her mom.

**Janine:** — she's going to keep going forward. Yes. Yeah.

**Austin:** Um, she still has the package, by the way, just like on the— in the boat, basically. Um, and the thunder is rumbling and I think that is going to be the end of this scene and the next scene will be conversations in the boats as we go out further and further. So, does anyone want to make— I guess actually we should end with Mama talking to— to things that are on the boat now, Jesus Christ.

**Keith:** Yeah.

**Austin:** Wh— Uh, I think she's just like— I think actually she looks at you in the face, Shindai, uh, and she says like—

**Keith:** Yeah.

**Austin:** She says,

**Mama** (Austin): Henge, this is no place for you.

**Shindai** (Keith): I'm— I'm trying to be really helpful today.

**Mama** (Austin): [sighs] Alright, then start getting the harpoons ready.

**Shindai** (Keith): Wait, hold on, you're being chased by uh... by your daughter.

**Mama** (Austin): [sighs] Her ship will never keep up with this.

**Shindai** (Keith): You should go say hi!

**Austin:** She just shakes her head.

**Mama** (Austin): Children.

**Austin:** And sets course into the storms. You can see the flashes of lightning um, coming up from the clouds and every now and then, you think you see a sprout of lightning coming upwards, deeper and deeper into the cloud sea as you go. Um... Tsuru, how are you on this ship? Are you just still like dazed?

**Jack:** I think I'm like um... Yeah, I think I'm still— I'm definitely a bird and I'm dazed and I'm like— I keep catching the sails out of the corner of my eye.

**Austin:** Yeah.

**Jack:** And like, [sighs] if this was— if this was main season Friends at the Table, they would be bothering me increasingly.

**Austin:** Right.

**Jack:** But since this is this Ghibli thing, I think I'm— I think I'm gradually beginning to come to terms with them, you know?

**Austin:** Okay, yeah. Uh-huh.

**Jack:** I don't like them. I don't like them, Austin.

**Austin:** Mhm.

**Jack:** Look, you know?

**Austin:** What I'll say is, like, the next scene that we start— you're going to be startled by them again.

**Jack:** No, I— I sure am.

**Austin:** Unless you get rid of Eyeball and Flock, which is a thing you can—

**Jack:** Just— No, no.

**Austin:** Okay.

**Jack:** Just before we went live, I saw a trailer for the new Assassin's Creed game, Austin, and there is a cobra at the end of that.

**Austin:** Oh no.

**Jack:** So I've got some real—

**Austin:** Buddy.

**Janine:** Mm.

**Jack:** I've got some real—

**Austin:** Inspiration.

**Jack:** I've got some similar feelings.

**Austin:** I guess you could sit right underneath them and not look at it and you'll be okay, right?

**Jack:** Yeah, yeah, yeah. Yeah, that's what I'm doing but they're just up there though, is the thing.

**Austin:** Okay.

**Jack:** I know they're there.

**Austin:** Mhm. They're right there. Okay. Um...

**Jack:** Can we take like a two minute break before we...

**Austin:** Let's take a five minute break —

**Jack:** Yeah, cool.

**Austin:** — and then we'll be back. I'm going to mute both of us on stream. Be back in a bit.

[3:11:58]

**Austin:** Back?

**Janine:** —fully?

**Austin:** Back, I'm back. I did it.

**Janine:** There we go. Hey.

**Jack:** I'm back.

**Austin:** Thank Christ.

**Janine:** It happened.

**Austin:** My internet died.

**Keith:** How did you both— What happened to both of you? How did you both get back at the same time?

**Janine:** It was— That was weird.

**Jack:** Oh.

**Austin:** My internet just completely died, so...

**Keith:** What happened to Jack?

**Jack:** During when the internet died, Austin and I swapped bodies. It was sort of a Freaky Friday situation.

**Keith:** So Austin and Jack switched your internet.

**Austin:** [bad British accent] I'm in old London town now. It's me.

**Jack:** [laughing] Oh my god. I'm going to unplug my microphone.

**Austin:** [bad British accent] Austin. Austin Walker.

**Keith:** [bad British accent] Oi, it's happening to me on! Oi what's— What's this?

**Jack:** Oh no...

**Janine:** This is bad.

**Jack:** Wow, it's amazing that we just started making money off this and now we have to leave.

**Janine:** [laughs, sighs]

**Austin:** [bad Boston accent] Now I'm in Boston. Boston Harbor, 'cause I switched places with Keith there. Didn't I? Eh?

**Keith:** I can't keep—

**Jack:** Is that how Keith talks?

**Keith:** I can't even pretend to imitate this 'cause I'm so not confident— I don't even know— I don't even know how to do a Wicked Pissa Boston Accent.

**Austin:** There it is. Alright, I'm back. We're all back. Let's uh— let's talk about what happens between these scenes. I'm gonna spend these Dreams to raise a thing further. Um, let's see. I don't know which one, though. Uh, I think probably the one with, Tomo puts it together, Mari. Um...

**Janine:** Yeah?

**Austin:** Uh-huh. It's just like, you're just too eager in a very similar way as the raccoon dog was.

**Janine:** Yeah.

**Austin:** Uh, and so she's going to raise her Trust with you up to 2.

**Keith:** Wait, hold on. Tomo realized that this little girl's lying to her and is actually a secret animal.

**Austin:** Yeah, remember—

**Keith:** And so her Trust went up?

**Austin:** Yeah, 'cause she stuck—

**Keith:** Okay.

**Austin:** She fucking jumped on the boat with her.

**Keith:** [laughing] Yeah, okay. [laughs]

**Janine:** She's very helpful and she brought soda.

**Keith:** It's— I'm just saying that if I found— I wouldn't immediately go, "Oh, I trust you now."

**Austin:** Right.

**Keith:** If I found out that a creature was lying to me about their true form.

**Austin:** Yeah, but like, you're— revealed.

**Keith:** No, but I get it. Yeah.

**Austin:** — the true form, you know?

**Keith:** Yeah, I get it. Like, "Oh, both forms are helpful."

**Austin:** Right. Um, anyway, I'm out of Dreams so...

**Janine:** Same.

**Austin:** Shindai, are you raising any of these? Are you good?

**Keith:** Um, I'll raise...

**Austin:** Anymore...

**Keith:** Um, yeah, or sorry, wait, can I raise or can I start one?

**Austin:** I don't think you can—

**Keith:** I'm allowed to start one, too, right?

**Austin:** I— It's unclear.

**Keith:** Not in between?

**Austin:** I'll say yes you can start one if you spend 5 because it does have a point score here for like, it does say —

**Keith:** Yeah.

**Austin:** To 1, 5 Dreams, so...

**Keith:** To 1, 5 Dreams. So yeah, I'll bring me up from 0 to 1, or...



**Austin:** With Mama?

**Keith:** Yeah, 0— I guess that's all I can afford is a 0 to 1 with Mama.

**Austin:** Okay. Um... Yeah, I think that that works.

**Keith:** Yeah, that works.

**Austin:** So, she does not have one with—

**Keith:** Even if it doesn't, are we going to break the game right now?

**Austin:** No, right? Like, it's fine. So take 1 with her. She does not have one with you, though, which means she... does— 'Cause now I have to think about how this works. You would strengthen your connection.

**Keith:** I strengthen hers with me— No, her connection with me. She doesn't get to give one with me to her.

**Austin:** Right. So that's what I'm saying. You *blank* Mama. Not... Hm.

[3:15:25]

**Keith:** I *blank* Mama. And she trusts me.

**Austin:** No. That's what I'm saying. You can only put one in the one that's yours.

**Keith:** Are you sure?

**Austin:** A hundred percent.

**Keith:** But it—

**Austin:** Only the other party can strengthen his or her connection *to you*. Right?

**Keith:** Oh. So, but if you do it the other way, if you do it the roll way —

**Austin:** Yes, correct.

**Keith:** You do it— I do it from them to me.

**Austin:** I guess?

**Keith:** But this way...

**Austin:** This part is not very clear. [sighs]

**Keith:** I...

**Janine:** Yeah, I feel like we did it the opposite way with Tsuru and Tomo.

**Austin:** I am so confused by this— by the writing around this section because it just never is— I'm like reading the book again right now and these two things. Like...

**Keith:** This is the stuff that they needed example dialogue for.

**Austin:** Yes. And there's some of it but it's so deep in and so in-character that it's like hard to parse quickly. And so separate from the actual rules text.

**Keith:** Yeah.

**Austin:** Um.

**Janine:** Mhm.

**Austin:** 'Cause like, when you connect— When you create a connection, it's definitely the case that you create a connection from, 'cause it says, a result of 4 gives you a connection from them with the strength of 1, but strengthening a connection, it says, you can only strengthen a connection, blah, blah, blah, if they didn't appear, blah, blah, blah, also only the other party can strengthen his or her connection to you. A henge can only improve his or her connection to others. And that's the bit that's a little bit confusing to me.

**Keith:** Yeah.

**Jack:** God, there's like a broader problem with this, as well, too right?

**Austin:** Yeah.

**Jack:** Which is like, just like... it serves to purposes which are really important to me as a player and also as a player doing this on radio, which is like, A, it kills the pace of everything we're doing.

**Austin:** Yup. Yup.

**Jack:** Which is so important.

**Austin:** Yeah.

**Jack:** And B, it actively disincentivizes me engaging with these systems.

**Austin:** Yes, yes.

**Jack:** Like, if I feel like engaging with systems are a chore, I'm going to want to spend less time doing stuff with them, and for the game to say, "We've locked your sense of improvement or your sense of like, like codified mechanical character development behind this stuff,"

**Austin:** Yeah.

**Jack:** I'm going to be way less interested in interacting with it.

**Austin:** Yup. Um, alright so just do one with Mama on your side, Keith.

**Keith:** On my side? Okay.

**Austin:** You blank Mama. Yeah, that's what I'm going to stick to here, 'cause that's what it reads like to me on strengthening. Not on creating, but on strengthening which is the thing you're doing now —

**Keith:** Right.

**Austin:** — which again, does not— I don't know. Um...

**Keith:** Um, protection, then.

**Austin:** Yeah, that sounds good. You want to protect Mama.

**Keith:** Yes.

**Austin:** Okay. So... Uh, next scene opens and it's night. It's now night time, proper.

**Jack:** Nice.

**Austin:** Uh, and it is spooky out here —

**Jack:** Less nice.

**Austin:** — because the only light is coming from a rumble of lightning, every now and then, from below, and then the moonlight above. And like the moonlight is also cutting through like a second layer of clouds that's higher up that is like, not as dense in terms of like liquid. Like it's— it's— It's a very— There's a very thin layer of clouds above you compared to these really dense ones.

**Keith:** This is a new scene, so we are all— we all—

**Austin:** Everybody gets—

**Keith:** We all get to refresh our things, right?

**Austin:** Yup, everyone gets to refresh. Remember to add up what you're currently are at with both of those, so like...

**Jack:** Oh, yeah.

**Austin:** So like, so Keith, you're going to get 8 Wonder and one, two, three, four, five, six, 7 Feelings.

**Keith:** Um, hold on. I'm actually going to get 9 Wonder, actually.

**Austin:** You're right, I misread— Oh, right, right, right, yes, yes, yes, yes.

**Keith:** I just have— Yeah.

**Austin:** Uh, and then Mari, you'll get 9 Feelings and...

**Janine:** And we have to do our transformation cost, right?

**Austin:** If you're going to transform again, yeah.

**Janine:** Or remain transformed, technically.

**Austin:** Or remain transformed, yeah, totally.

**Janine:** Um, in that case, I— This is going to be weird. Like the sun sets and I think, like my big puffy round tanuki tail appears.

**Austin:** Uh-huh.

**Janine:** That like, racoon dog tail.

**Austin:** Mhm.

**Janine:** Um, and I probably like jam it under the back of my big fluffy sweater, as best I can.

**Austin:** Yeah, but it's still kinda poking out a little bit?

**Janine:** It's still like, my butt's not that big. Like no one's butt is that big.

**Austin:** Right. So you just have a tail showing. So you're spending 4 to be transformed with just tail showing?

**Janine:** Um, oh wait, actually sorry, I'm going to do ears and tail.

**Austin:** Alright, so you also have big fluffy ears, yeah.

**Janine:** 'Cause it's night, yeah. Well, tanuki's ears are not big but they're visible.

**Austin:** Okay.

**Janine:** Like, relative to other animals, they're like little round... you know. Plus all the fluffy hair, but they're still there. Yeah.

**Austin:** Yeah, I see them, I see them, yeah, yeah, yeah, they're cute. I had to go back in the book to find a picture of... [**Janine** laughs] Here's the— Here's the picture that I'm looking at right now. It's the one that says, "Pooh." Let me bring it up here. Very important. It probably says, "Poh," but I'm going to read it as, "Pooo."

**Janine:** Yeah, I think it says, "Poh," 'cause like yeah. [laughs] Yeah.

**Austin:** There it is. Uh, open original. "Poh..." It's very good. Um, alright. Um... Anybody else transforming out the gate.

**Jack:** I think I'm going to try to stay...

**Austin:** As a bird.

**Jack:** No, I'm not. I'm not. I'm going to transform but I'm going to transform everything except my wings.

**Austin:** Okay, so you just have big bird wings.

**Jack:** Mhm.

**Austin:** Like, in place of arms, to be clear.

**Jack:** Oh, are they not just coming out of my back?

**Austin:** I don't think so, right? Like...

**Keith:** I assume they were coming from your back...

**Janine:** I think they are because in that book, they talk about... in the book, when they're doing these sort of brief intro of each animal —

**Austin:** Oh, yeah.

**Janine:** — they talk about the bird being referred to as an angel.

**Austin:** Oh, yes.

**Jack:** Oh...

**Austin:** I see it now. And their image does just have back wings, so yeah.

**Janine:** Yeah.

**Austin:** You totally have back wings.

**Jack:** So wait, that's going to cost me, it's nighttime so it's nothing.

**Austin:** Nope, nope, it's night time so it's 2.

**Janine:** It's 2. Evenings are—

**Jack:** Right, okay.

**Austin:** Unless you have a special power.

**Keith:** No, no, no, wait hold on. The— If the wings are big enough to fly with, it's nothing.

**Austin:** Wait, what were you—

**Keith:** Wait no, night time.

**Austin:** Night time.

**Keith:** I'm wrong, you're right.

**Janine:** There's two— there's two tiers.

**Jack:** So it's going to cost me 2.

**Keith:** There's a difference between Night and Evening.

**Austin:** Right. So you are— You have big ole bird wings on now, right?

**Jack:** Mhm.

**Austin:** Um, so yeah, yeah. That seems fair. These are characters who at this point know what you are, or at least, Mama definitely knows what you are [**Jack** laughs]. Uh, I think Tomo is a little more confused but is...

**Jack:** Mhm.

**Austin:** Like, we'll play that out a little bit. Um, so who has like a thing they want to do as they— as the boats head eastward. I don't know why eastward? I don't know why— I guess 'cause it's on this drawing I did, it's on the right side of the mountain so —

**Janine:** Gotta go somewhere.

**Austin:** — so yeah, head away from the uh, the town out into the cloud sea.

**Janine:** Um...

**Keith:** I have a move I want to do.

**Austin:** Sure.

**Keith:** I have a move called peak into hearts.

**Austin:** Mmm.

**Keith:** I can read the heart of another. This mainly lets you hear what someone is saying in their head, not what they're feeling or what's true. Still, let's you find out what someone's real intentions are from their heart, rather than their mouth.

**Austin:** Mhm.

**Keith:** Um, and I— I want to use that on Mama who... is —

**Austin:** Yup.

**Keith:** — sort of silently refused to tell me— to answer why she wouldn't go back to her daughter.

**Austin:** Yeah, totally. Um, I mean at this point, she's thinking of something else. Like, we've kind of jumped ahead to the night time and I'll give you— I'll give you something here. Which is, she's thinking of the name, Yuki, and she's thinking of specific— she's thinking of a very specific spot. I mean, I guess, the picture doesn't say... Or not the picture, the power does not explicitly say, you get an image? Do you get words? It's just words, right? You hear what they're saying in their hearts.

**Keith:** I imagine it's like a— a like a stream of consciousness, conscious thought patterns.

**Austin:** Yeah, so I think what you get is this— is this stream of consciousness of her, thinking about the times she met a woman named Yuki out in the seas, and I think you basically get the story of Mama, and I think for the viewers at home, you get— you get the version of this that would appear in the movie, right? Which is like the flashback version of this, narrated by Mama. Like we would cut to this version of her narrating her own experience, except it would still be stream of consciousness. Not like, this isn't like Millennium Actress where she's like explaining her life story, it's a little more watercolor and like, a little more loose.

**Janine:** Is this Up? It's Up? Is it Up?



**Austin:** I haven't seen Up, so, but it's similar to Up. So, I know what happens at the top of Up, I just haven't seen it. Uh, so, Mama and Yuki were both keel— keel women. They were both women who had boats. Mama was a whale hunter and Yuki was one of the first of the messengers, of the messenger service that goes between all the settlements and for years, they just like passed each other by out in the sea. Um, and that's just like a thing that you do all the time and there's sort of a... there's sort of a... [sighs] A sort of a—not familiarity—but companionship, like professional...

**Keith:** Camaraderie?

**Austin:** Camaraderie, yeah.

**Janine:** Cam— Yeah.

**Austin:** Thank you so much. Um, that— that is um, that ties them together and there's, "Ope, seeing you again, huh, Yuki." You know, that type of thing. Um, they pass each other a lot of times, and finally, there was one day when a whale was attacking— or some sort of sea monster or something—was attacking Yuki's smaller messenger ship. It's a bigger ship than the one that Tomo has now because Yuki was kind of a bigger deal and the messenger was kind of sending big things from place to place and not just tiny packages. But uh, Mama saved her from this big cloud whale, um, and you can kind of— she's like, I think there's probably a section here where if I had time to write something, she would go into this long description to where this cloud whale's like, to where it's this... it's this thing with uh, a face that's longer than a mountain. It's this thing that has like, you think it has fins but the fins transform into wings, depending on whether it's above or below the clouds, and it swims through the air just as easy as it does the clouds themselves in the sea. Um, and it has just row after row after row of teeth and it's just like this— in her mind, the whales have taken on this— this almost mythological character, um, but then like, she also had that feeling for herself. Like, in this image of her, she's the buffest woman you've ever fucking seen in your life, um, and the— eventually, so she saves Yuki from this whale and uh, they meet and they fall in love at this specific point in the middle of the sea, but they're both like working women and so they continue their jobs for years and so they meet up here on this little tiny island that's near where— where Mama saved Yuki from the whales. And then they got married and they moved into Tsubomi-cho and Mama became the mayor of Tsubomi-cho and like, people like, wanted to live in the town

with like the fucking legendary monsterkiller. Um, you know, I think we maybe even get a shot of the rumors spreading, a very similar rumor. It's like, "Did you hear that the mayor killed a monster with an axe?" It's like the same exact rumor. And uh, people like, flocked there, including birds I guess. But, but Yuki didn't want to just sit around and continued being a messenger, uh and about, you know, twenty years ago, she left for a trip and didn't come back and the boat washed up and was bitten in half and you know, there— she had to live with the fact that her wife had died. Um, but then just kind of fucking sucked it up and grieved but raised their daughter together until her daughter left a few years ago to go to the big city like the mom she never met. And it's in those last few years that she's kind of sunk into depression. Um, she was able to hold it together during the years of her daughter's youth because she had to be a good mom, but now she's like alone in this house and her daughter's moved away to the big city, and the town is getting older so there's not— it doesn't— she doesn't feel like she's needed? Like, everything's kind of on the even keel now and she feels a little more useless. And I think that's the thing that it ends with her feeling, "Useless, useless, useless, useless..." You know. And that's what is in her heart, currently. She's very sad. Except now, what she's going to fucking do is, on the twentieth anniversary of her wife's death is go kill that fucking whale once and for all.

**Keith:** Oh, so this is a different whale than the whale skull that she has.

**Austin:** Yeah.

**Keith:** Okay. She killed two monsters.

**Austin:** No, she's killed a bunch of monsters.

**Keith:** Okay.

**Austin:** Like, she's a monster hunter. Like she, in her youth, killed dozens of monsters.

**Keith:** Oh, okay.

**Austin:** Like, the game Monster Hunter in this world is about her, you know?

**Keith:** Got it.

**Austin:** She's on the cover.

**Janine:** Her pants are made out of Jaggy skin.

**Austin:** Yes, exactly.

**Keith:** So in her memory where she was the buffest woman alive, maybe kinda though. Not just—

**Austin:** No, she was actually probably buffer than that. She's kind of humble, you know.

**Keith:** Okay. [laughs]

**Janine:** Mm.

**Austin:** Yeah, no, that was accurate, yes. Um... So yeah, that's— that's what you read in her heart.

**Jack:** We get this in a montage, in the movie, right?

**Austin:** Oh, that's what I'm saying, yeah. That whole thing, that montage —

**Jack:** Yeah, yeah.

**Austin:** — was this watercolor like, her narrating it, again, very stream of consciousness, not as clean as I just narrated it. Um...

**Jack:** Oh, I tell you what, it's not narrated at all, right? It's just Joe Hisaishi just going wild —

**Austin:** Right, right.

**Jack:** — on the soundtrack.

**Austin:** Yeah, yeah, yeah. Exactly. Totally. Um... Alright. Uh, Tsuru and Mari, what about you? What are you doing?

**Jack:** Uh, well—

**Janine:** Um, I have an idea, but do you have something, Jack?

**Jack:** No, I'm just— Someone in the chat pointed out that we didn't give Austin any Dreams for that —

**Austin:** I'll take it.

**Jack:** — and like, oh, okay.

**Austin:** Yeah.

**Janine:** That's a good point.

**Austin:** I need 'em.

**Jack:** Um... Hm... What are you doing? You said you had something, Mari?

**Janine:** I do. Um, so I'm on— I'm on Tomo's um, what are they called again? Sorry, I keep forgetting the word.

**Austin:** Uh, Cloud keels, is what I've been calling them.

**Janine:** Keel, keel. I keep thinking— I keep remembering the 'E's but not the K sound.

**Austin:** Mhm.

**Janine:** Um, okay so I'm on Tomo's Keel with her, and I think I sort of. I land on my butt and it's— Actually, you know, it's when I land on my butt and then we sail a little bit and then when I stood up, my ears and tail were there, maybe from the shock of falling on my butt.

**Austin:** Mhm.

**Janine:** Um, so I'm trying to tuck that stuff away as best I can but it's not really going to work. Uh... I think I'm like,

**Mari (Janine):** What's going— Like, why is she— What's going on here? Why is she— It's super dangerous out? You guys shouldn't be going out.

**Tomo (Austin):** [sighs] I don't know. I— I—

**Austin:** And she kind of stumbles through an explanation of what we just saw, also. Um, and I think that it's like, missing a lot of the detail, though?

**Janine:** Mhm.

**Austin:** Like, she's kind of just like,

**Tomo** (Austin): My mom [sighs] She lost— [sighs] I don't know. She's got it in her head that, I don't know.

**Austin:** I honestly just think that Mari just doesn't have enough information to actually be clear about this.

[3:31:03]

**Janine:** Yeah. Um, I think even with the lack of information, Mari's like, "Okay. There's, you know, [sighs]. There's a storm coming and that ship is gonna fucking leave us behind and you know, this girl seems really upset and I can't help her if we can't catch up to that ship."

**Austin:** Yeah.

**Janine:** Um...

**Austin:** This ship, even with all five new motors, is slower —

**Janine:** Yeah.

**Austin:** — than the other ship, but it's not so slow that you've lost sight, is what I'll say.

**Janine:** And also it's— it's not like in the greatest shape.

**Austin:** No.

**Janine:** Like if problems happen, we're in danger.

**Austin:** Yes.

**Janine:** Um, so I think the thing that's going to happen uh, is that. Okay, so. So Mari like, listens to her talk and then makes a really sort of committed face, like, "Okay. I know what we have to do here." Um, and then I take the bottles of soda out of my pockets.

**Austin:** Uh-huh.

**Janine:** Um, and chuck them over the edge of the boat, or the— the—

**Austin:** The keel, yeah.

**Janine:** The keel, just like get rid of these. They're in the way. They're annoying. They're delicious but they're annoying.

**Austin:** Do you even want to drink one first?

**Keith:** Extra weight.

**Janine:** No, it's— it's work time. It's work time.

**Austin:** Okay, okay.

**Janine:** I can buy more, it doesn't cost me anything.

**Austin:** [laughing] That's right, it doesn't cost you anything, right.

**Janine:** I just have to do it in the evening or at night.

**Austin:** Yeah, uh-huh.

**Janine:** That's all that matters.

**Austin:** Okay.

**Janine:** So the thing I— So, okay, so I dump the sodas out and then I— I run up to Tomo. And I reach my hand out and— and say like,

**Mari** (Janine): Take my hand.

**Tomo** (Austin): Uh... Mari, that— Okay.

**Austin:** She looks you right in the eye and is like,

**Tomo** (Austin): Alright.

**Austin:** And reaches out. And trusts you, so...

**Janine:** So the thing that I do. It maybe almost feels like I'm starting to like, [sighs] whatever that throw is where you like turn and pull someone

over your shoulder. It probably feels like a little bit like that for like an instant.

**Austin:** Mhm.

**Janine:** Um, but the thing I'm going to do is I'm going to use my Become Anything power again.

**Austin:** Okay.

**Janine:** Um, and if I pay double the cost, it allows me to become something big enough to hold several people like a car or a shack.

**Austin:** Okay.

**Jack:** Oh my god.

**Janine:** So I'm going to become... a vastly more robust keel for her.

**Austin:** Oh, this is the best. I can't believe —

**Jack:** Wait, wait...

**Austin:** — we have a fucking raccoon dog ship.

**Jack:** Wait, wait sorry, important, Austin.

**Austin:** Yeah.

**Jack:** I need to just link you an image. Hang on.

**Austin:** Okay. It's important, apparently.

**Jack:** Yeah, no. Okay. There you go.

**Austin:** I'm going to click on this— Yup. Okay. [laughs loud] [**Keith** laughs] An important image, thank you. Thank you, Jack. [**Janine** laughs] Oh, Jesus. So how much of you— How Catbus is this? Like, is your face still on it?

**Janine:** This, I think is, is, um... Hm. I mean, it's not a big furry keel.

**Austin:** Right.

**Janine:** Like, I think from a distance, this would just look like um, a small but very advance model.

**Austin:** Okay.

**Janine:** Like, like the, you know, it's a fairly sturdy and fairly fast ship, it's not like one of the really massive ones 'cause you know, it's only meant to be big enough to hold a few people. Um, but it—

**Austin:** Hold on. Let me make a proposal, which is like, what if there's a nice etching of— of a uh, tanuki like, in the side of the woodwork. Or not even an etching, but like, there's a slightly lighter wood part of it that like, helps it make the face of a tanuki or—

**Janine:** Oh, oh, the thing I was going to say about— about how it is tanuki-like —

**Austin:** Mhm.

**Janine:** — is that um, the in the back, there is sort of like the— are these made of wood?

**Austin:** Yeah.

**Janine:** So the wood planks have been sort of um, molded and shaped to look like there is a big puffy pale curled kind of around, from the back around the sides.

**Austin:** Oh... That's really good.

**Jack:** Oh!

**Janine:** Um, and the front of the— the front of the ship, the prow, um, is like... [sighs] It's hard to describe this. I think it's not just the tail too, it's like the entire hull of the ship is like a little tanuki that's kind of on its belly.

**Austin:** Oh-h.

**Janine:** With— And then the prow is like it's two little hands holding, holding like a stick up basically.

**Austin:** Right.



**Janine:** Um, so it all kind of has this shape of a tanuki like on its belly but like lifting something up.

**Austin:** Right.

**Janine:** With its tail curled around.

**Austin:** Does it have a bit sail— big sails also, the way that Mama's ship does?

**Janine:** Yes, and it has— it's big sails are kind of the— the same color —

**Austin:** Right.

**Janine:** — as Mari's like, oversized sweater.

**Austin:** Gotcha. Also, can the wings of the, that are going outwards, left and right, can those just be big tanuki arms with fingers reaching out? And like the sail is just hanging down underneath.

**Janine:** Oh yeah. Okay, those should be the— Well, yes, okay. Those'll be the arms.

**Austin:** Okay.

**Janine:** I don't want it to have four arms, because that's creepy.

**Austin:** No, that's creepy.

**Janine:** Um... Actually...

**Austin:** Or.

**Janine:** Mm. Mmm. I'm trying to imagine this weird raccoon ship in my head. But uh, uh... Okay, yeah, those'll be the arms. The legs— the legs and butt are like, all sort of together —

**Austin:** In the— Yeah.

**Janine:** — just like around its shape in the back.

**Austin:** Mhm.

**Janine:** And the prow is actually the little rounded snout —

**Austin:** Oh.

**Janine:** — so it's like, very stubby.

**Austin:** Yeah, that's cute.

**Janine:** It's just like— It's just like a little snoot turned up in the air.

**Austin:** I love it. I love it so much. Okay. Um... Good. Uh, and she's like,

**Tomo (Austin):** Waaah!

**Austin:** And like, uh, and then like she's like, and like, becomes just like enamored with the actual ship very quickly and she's like,

**Tomo (Austin):** Four sails! And a— Oh!

**Austin:** And is like, is running from place to place, begins doing the work she knows with how to work on a ship, you know, like spreading the sails out, and running up to the back where the helm is and you know like,

**Tomo (Austin):** Ah! This is the— This is the new type of astro— astroglobe— astro—

**Austin:** What are those called? Astroglabes?

**Janine:** Astrolabes?

**Austin:** Astrolabes. There it is.

**Tomo (Austin):** Astrolabe.

**Austin:** She doesn't know the name of it either. Uh...

**Jack:** This is new type of astrolabe! It's made from a raccoon dog.

**Austin:** It's a raccoon dog astrolabe! Uh, exactly. And is just like,

**Tomo (Austin):** [sighs] I knew I should trust— I knew I was right to trust you, Mari.

**Mari** (Janine): Well— Well, yeah.

**Austin:** Alright, so back—

**Austin:** Can you talk in this form?

**Keith:** Yeah.

**Janine:** Um, I don't know.

**Keith:** Yeah, I think that you can.

**Austin:** Okay. Uh... It just like echoes out.

**Janine:** Maybe it's just like a raccoon sound at that point. Like, maybe that's the catbus element.

**Austin:** Oh, yes, yes, yes, yes. It just chitters.

**Keith:** Maybe—

**Janine:** It's just the— Whatever sound tanukis make, I don't know.

**Austin:** I got you, don't worry. I'm gonna look it up.

**Keith:** You don't think you're opening your giant head to talk?

**Austin:** What sound do tanukis...

**Janine:** I don't— No, 'cause it's just— It's just a little tiny snoot. It's not like a giant head, it's...

**Austin:** I got you, we're good—

**Janine:** It's a very bottom heavy build.

**Austin:** [background noises of a tanuki video] Oh, that one's got dirt on its face. Hey guys, look, there's postcard printing ads here. That's— Hm.

**Janine:** Oh, weird.

**Austin:** Weird.

**Janine:** Who could guess?

**Austin:** They're not making enough sounds.

**Keith:** They love playing in the dirt. They love it.

**Austin:** They really do. These are cute.

**Jack:** They're like—

**Janine:** They're really cute.

**Jack:** This is the first time I've seen them in motion.

**Austin:** They're very cute.

**Jack:** They're like little fat foxes.

**Austin:** They are little fat foxes. Yeah.

**Jack:** Crossed with a raccoon, aren't they.

**Janine:** They do. They do look like that.

**Austin:** Cuties. Okay. Uh... So, Shindai and Tsuru, what's going on on Mama's ship?

**Jack:** Uh, I know what I want to do?

**Austin:** Uh-huh?

**Jack:** So uh, I am just sitting under this sail.

**Austin:** Yes.

**Jack:** And I am a human but with— with uh, with bird wings.

**Austin:** Mhm.

**Jack:** And I think I'm going to be— the image is of Tsuru getting up and stepping across the desk— I said desk— deck across Mama, um, very bird-like, very cautious. Um, and he doesn't look behind him, but you can tell that like, the absence of him looking behind him is very pointed.

**Austin:** Mmm.

**Jack:** Um, he knows exactly what's behind him. And he makes his way up to Mama at the— Well, is Mama at the back of the boat or the front of the boat?

**Austin:** I Think the back is where the helm is, here, right? It's like a pirate ship to some degree?

**Jack:** Oh, it's like a pirate ship.

**Austin:** Yeah.

**Jack:** Okay, so I've gone in the opposite direction actually, which is good.

**Austin:** Okay.

**Jack:** Still got my back to the sails though, because presumably, you can see the pattern through on the other side and it's less bad but it's still bad.

**Austin:** Uh-huh.

**Jack:** And I'm going to climb up the steps to the helm and I'm going to use a move called Tranquility.

**Austin:** Okay.

**Jack:** Um, which is— costs me 6. I think might actually be the... Oh, no, I thought it was the power I got with Eyeball, but it's power that I got with —

**Austin:** Yeah, yeah.

**Jack:** — Delicate. And I'm just going to sort of like, gently wrap my wings around sort of like Mama's legs. I'm not tall enough to properly give her a hug.

**Austin:** Mhm.

**Jack:** But I'm just this sort of like, soft little bird creature who's come up. Uh, because I've seen that Shindai was up there, and even though I didn't get the story yet, there's something going on here.

**Austin:** Yeah. Um, you do it at exactly the right time. She's like, as she sees you coming up, she says like... um, she says,

**Mama** (Austin): [sighs] Henge.

**Austin:** And then you like wrap your wings around her, or your— or your arms and she goes— she like,

**Mama** (Austin): [sighs]

**Austin:** You can feel her tense and like, stand up a little bit taller. She's still got a paunch. She's still not in her best shape, but like, she's definitely, you can see her grip on the helm like, loosen a little bit. And like, just as that happens, the storm kind of kicks up. But also right in front of you, you can see the little island where she used to meet Yuki, so you uh, she like, she like leans forward a little bit but not with ten— not with any tension in her body, just like, very calmly, very determined but not like, fearful and not like, angry. She's still determined to do this thing she's going to do, but she isn't— she isn't scared of this storm. Um, are the rest of you— How are the rest of you doing with this storm? The lightning is now shooting up into the sky in like red fountains, all around you, and there are splashes of rain, like torrents of rain coming upwards from the clouds. And then, back down. Like, it's going up and then back down because that's how gravity works. It's like spitting up from the clouds and then falling back down, all around you.

**Jack:** I have got my eyes closed.

**Austin:** Okay.

**Jack:** Uh...

**Austin:** That's a good idea. Um, I think everybody at this point is going to suffer a 4 point Surprise, because of the thunder— the lightning being so close. Uh, so you can resist that with whatever your highest stat is, which, which, you know, means you scream out in terror unless you spend 1 Feeling. 'Cause everybody has at least a 3.

**Jack:** I think I have my eyes shut and I'm still screaming out in terror.

**Austin:** Okay.

**Jack:** I think, both of those things, they're not mutually exclusive.

**Keith:** Sorry, what's the—

**Austin:** They just scream out in terror, you know. Um, uh...

**Keith:** Uh... How much do I have to spend to knock it down?

**Austin:** Just 1.

**Keith:** 1 Point?

**Austin:** Just, you—

**Keith:** Just 1?

**Austin:** You can knock it down to 0 with 1 Point. 'Cause it's only a 4 Point Surprised.

**Janine:** I'm going to do that.

**Austin:** Okay. Stay focused.

**Janine:** Screaming boat, that's too much right now.

**Jack:** I'm—

**Austin:** Uh-huh. Tomo is also doing it.

**Keith:** I'm also going to do that.

**Austin:** Um, and— and because of your hug, Mama doesn't need to.

**Jack:** Oh, nice.

**Austin:** You got a hug on her. Good job.

**Janine:** It paid off.

**Jack:** I'm doing the screaming for her.

**Austin:** Yeah, exactly.

**Jack:** I'm her screaming attachment.

**Austin:** Uh, you know what? No. She— You start screaming and she's like,

**Mama (Austin):** [sighs]

**Austin:** And then reaches a hand back towards you and pulls you up.

**Jack:** Oh...

**Austin:** To— To like,

**Mama** (Austin): You sit tight, Henge. We're gonna be fine.

**Austin:** Shindai, what are you up to, during this storm?

**Keith:** Um... I uh... I think so far, I'm just licking the water that's accumulating on the floor of the boat.

**Austin:** Okay! [**Janine** laughs] Good! Um, the water like, there's a lot of it, let me tell you.

**Keith:** Oh, and I'm a thirsty boy.

**Austin:** Uh, alright. Mari, I think you need to— I'm going to need a check from you, and I don't know what type this is. Probably Henge, this is— this is a mysterious power, you're a boat, to try to like catch up with the boat and also not get tossed around in this storm.

**Janine:** Mhm.

**Austin:** The two of you are working together to do this, uh, I'm not making Mama roll for it 'cause Mama does this— this is what Mama does. Mama is one of the best ever.

**Janine:** Yeah.

**Austin:** Or not roll for it, but do a Check. But for y'all, this is like the highest check in the game, pretty much, which is, if I look at the cost here, I think it's 8. 8 or 9, let's see. Uh, yeah, 8, is normally this would be impossible. I'm not going up to 9+ which is, "No way!" Um, but this is 8 and it'll be a combination of um— Not Mari, you're Mari—Of Tomo's Adult which is like, how you use machines like boats —

**Janine:** Mhm.

**Austin:** — and your Henge. And her Adult is 3, so by default you both have, you have 6, so if you both spend a Feeling, you'll be able to do this.



**Janine:** Okay, yeah. Totally.

[3:45:02]

**Austin:** Um, but you're like crashing across these clouds. The thing about the clouds, too is like, sometimes they just disappear. Like, sometimes they just like drop out from under you and like, especially with the lightning where it'll vaporize part of the cloud and then other cloud par— other cloud like particles will rush in to fill that then vaporized vacuumed space— you know, vacuum.

**Janine:** Mhm.

**Austin:** And so the clouds are just like, bouncing all over the place, they're rising and falling. Sometimes you pass— sometimes they just like, don't get dense enough to hold the keel up anymore and you just fall in, underneath, and you're just like, "Oh, I'm just under like a super wet mist now. Cool." Um, it's very spooky and scary for sure. Um, and then finally, everybody all at once, you realize that you don't have control over the boat anymore. The water, which has been a sea for the last, the past scene that we've been in, shifts and becomes a uh... a river again, and it's pushing you somewhere and you can't seem to resist it. Um, also this is one of those things where Tsuru, I would normally be in this game, be stopping to make sure that you and Mama have a— have a relationship now.

**Jack:** Mm.

**Austin:** But this is the last scene in the game and this is— The relationship is really like frustratingly slow in terms of pacing so...

**Jack:** [laughs] Yeah, yeah.

**Austin:** So, I think at this point, you feel that—Actually have to reduce Wonder because I'm using a Move here—the waves and water cloud thing are pulling you now towards that little island. Um, and you can see it in the distance and you can see that it's also like around you, is still a sea. There's just this one stream that's pulling both of your boats closer and closer in. Uh, and you've managed to like— to run through the sea totally fine, or like, run through the— run down the river fine. You're not smashing up against rocks or anything, and it comes to a spot, just around this island, where Yuki and Mama used to meet and here the water is completely still. Um, and then

there's a rumbling sound. What are you all doing? It's like low, deep in the clouds.

**Jack:** Uh, I've been— I've been... I've been buoyed [boy-ed] or like buoyed [bu-oy-ed] by the hug.

**Austin:** Thank you.

**Jack:** By the— [laughs] It's— You know, after the British accent earlier, it's... [Austin laughs] Um, and while I'm not— while I'm still delicate and while I'm still frightened, mostly of the sails —

**Austin:** Mhm.

**Jack:** — still at this point, I'm going to, making sure that I'm still within sort of like, reaching distance of Mama, uh, head over to the rail of the boat and peer over the edge.

**Austin:** Mhm. Um, so we get the above shot of you peering over the edge, right?

**Jack:** Mm.

**Austin:** And then, rrr-oooh, as a giant whale leaps up just past your head, up over the keel and lands in the clouds behind— behind you between both boats.

**Jack:** Wow.

**Austin:** Um, this is not just a whale, this is something else. The clouds chase after it and draw little scribbles in the sky, just like, little geometric shapes. Just little curves, um, the clouds like, move wherever— move wherever it wants it to move and they become as dense or as thin as the— this whale-god wants them to be. And Mama starts running to this bag she's had and begins to setup a harpoon gun off the side of the ship. What are you all doing? [pause] Nothing.

**Janine:** Well, I'm a boat, so...

**Austin:** You are a boat, uh-huh.

**Janine:** It depends a lot on what Tomo is doing.

**Austin:** Uh, we took— Tomo is— is—

**Jack:** We could help Tomo try and board this boat.

**Austin:** Yeah, Tomo at this point is pulling up next to your boat. Next to Mama's boat, rather. And she's shouting like,

**Tomo** (Austin): Mama! Mama!

**Austin:** Um, and is like running towards the— And she says like,

**Tomo** (Austin): Mari, pull up alongside!

**Austin:** And you can totally just do that. That's not that hard at this point.

**Janine:** Yeah, yeah.

**Austin:** It's like really a peaceful boat— or a peaceful lake, at this point, so. And then she like grabs the— She like starts to run over and then she like slips and turns back on the water and runs back up the stairs to the top of the helm and grabs this packet she's been holding this whole game and runs back over to the other boat. Um, uh, and Mama is like, setting up the harpoon gun and like kicks open a bag that reveals like a whole bunch of harpoons ready to be loaded in. It's also very clearly like, the harpoons, one of them is like the missing shape that was like, above the kitchen door.

**Jack:** Mmm.

**Austin:** Back in her ship. Or, back in her house. But uh, Shindai and Tsuru, what are you up to?

**Keith:** Uh, I think I'm going to transform now.

**Austin:** Okay. Into...

**Keith:** Into...

**Austin:** A boy.

**Keith:** We haven't changed scenes.

**Austin:** Yeah, this is the same big scene. One big scene.

**Keith:** This is the still, yeah, yeah, that's what I thought. Um... I would like to make—

**Austin:** I could switch here, but yeah, go ahead.

**Keith:** I guess I'm— I guess that I'm going to do with uh... with ears and tail, then.

**Austin:** Okay.

**Keith:** Which would cost me 2?

**Austin:** I've got to double check but that sounds right. 'Cause it's still night and... and yeah, yup. Costs you 2.

**Keith:** Okay. Um... And uh, I think I— I think I want to run towards the side of the boat that Tomo and Mari pulled up on.

**Austin:** Okay. Um, you're totally there and you see— you see Tomo like, getting ready to leap from one ship to another. It's not that hard of a leap, she should be fine. Um...

**Keith:** Okay, um. I think I'm gonna stay and, you know, try to make sure that everything's fine. I don't think— I don't think I have to help but be there.

**Austin:** Yeah, I think maybe you help catch her on the way, like when she lands. Like, she—

**Keith:** Okay, yeah.

**Austin:** That way she's just completely stable as possible. Nothing goes bad, right? Um...

**Keith:** Yup.

**Austin:** Uh... And then, um, at that point like, she's like,

**Tomo (Austin):** Mama, mama!

**Austin:** And like, runs over and like, Mama is— is focused on killing this whale god, in fact she takes a first shot and one of the harpoons like, whew,

flies out with a rope attached to the back of it and slams into the side of the whale god. [pause] Which cries out in pain.

**Tsuru** (Jack): Hey!

**Jack**: I'm saying to Mama.

**Austin**: And she's not responding and at this point, Tomo is like pulling on her sleeve.

**Jack**: Hmm...

**Janine**: Um...

**Keith**: I'm gonna—

**Janine**: I'm gonna... Is the whale god like attacking?

**Austin**: No, the whale— Well, hm... I mean, yeah. The whale god gets hit and then like, spins back the other way and swings very quickly underneath both boats and you feel like the top of it like, strike the— you, Mari and also the other boat. [**Janine** sighs]. Um, uh, and it's— it's— When you get hit, what you realize is the whale god is more powerful than it cares to know. Like, there's no malice when it hits you but it stings. Like, you have to— if boats could bruise, you would be welted.

**Janine**: Yeah. Um...

**Austin**: Um, and it goes the other way. Uh, and Mama is like,

**Mama** (Austin): Tomo, get out of the way, I have to do this.

**Janine**: I—

**Jack**: God, if— No, go on.

**Janine**: Sorry, I was going to say that like, when the whale god like bumps me —

**Austin**: Mhm.

**Janine**: — I probably, you know, object in—

**Austin:** Haha.

**Janine:** — whatever manner that henge communicate.

**Austin:** Yeah.

**Janine:** Not like a wordy objection, just like,

**Mari** (Janine): Meh!

**Janine:** But then [laughs] But then, I think what I do is now that Tomo is on Mama's ship, um, I move around to basically block her next shot.

**Austin:** Okay. Um... Give me a Henge. I think that's a 5 Henge so spend 2 Feelings to do that.

**Janine:** Can do.

**Austin:** Um, but you get hit there, right? Um...

**Janine:** I mean...

**Austin:** To do that? Or...

**Janine:** It depends on when I'm blocking the shot, right?

**Austin:** Yeah, like, and if you're committed to blocking— Oh, sorry, you're blocking the...

**Janine:** I mean, I'm a boat...

**Austin:** Yeah.

**Janine:** Like a big boat is just going in front of her. It seems weird that she would throw a harpoon at it.

**Austin:** Right, she wouldn't— Yeah, she still wouldn't shoot the harpoon. Yeah, yeah, yeah. She—

**Mama** (Austin): [yells, with frustration]

**Austin:** So she's like, she grimaces and rips the harpoon gun out from the stand that it's on and starts to climb one of the— the big tall mast of her ship, with holding the harpoon gun with one arm as she tries to climb and

she's like, not. She just doesn't have it. She just doesn't have it anymore. She could do this stuff, haul this stuff, she could do, but trying to climb this mast with one arm while holding a super heavy harpoon gun is just too much for her. Um, and she —

**Jack:** Uh...

**Austin:** — drops the harpoon and— and begins to fall.

**Jack:** I'm going to fly up and try to catch her.

**Austin:** Alright, so you can spend 2 to fly, right? 2 Wonder?

**Jack:** Mhm. Nine, eight, seven.

**Austin:** And then I think it's going to be a 6 Animal to catch a— to catch a person.

**Jack:** Seven and my Animal is 2. I can spend 4. I could spend 4 Feelings.

**Austin:** Spend 4, yeah.

**Jack:** Yeah. Um... And then, um... As I'm carrying her.

**Austin:** Mhm.

**Jack:** Can I uh, let me just check that I can do this. Oh, no, I can't.

**Austin:** You're just shy. You're just shy, Jack.

**Jack:** No...

**Austin:** Uh-huh.

**Jack:** I was going to start a Rumor.

**Austin:** Oh, oh okay. No, you're pretty shy from that, unfortunately. And the book is like, surprisingly clear that you can't borrow Wonder points from the future.

**Jack:** Mhm.

**Janine:** Huh.

**Austin:** It's like, a very... very specific thing that comes up like three times.

**Jack:** Which is another game— It's again, a game in which everything is gentle except its maths.

**Austin:** Mhm.

**Jack:** And it's so convinced that its maths has to be...

**Austin:** The thing it is.

**Jack:** Has to be this way.

**Austin:** Yeah, totally.

**Jack:** Mmm. You know what? Hm... If I tell her something that's a fact—

**Austin:** Mhm.

**Jack:** — and let her make her— draw her own conclusions from it, that's not a rumor, right?

**Austin:** No.

**Jack:** If I just say a fact?

**Austin:** Yeah.

**Jack:** Okay. I'm going to tell her that,

**Tsuru (Jack):** Every time that person knocked on the door, they wanted to give you a package, and you never picked it up. And I don't know who it's from.

**Jack:** And then I'm going to gently put her back down on the deck.

**Mama (Austin):** I don't want any package.

**Austin:** She says. Okay.

**Tsuru (Jack):** No package at all?



**Austin:** And I think we just get that same— that same thing that we got before when Shindai was doing the ability that let him hear her thoughts where it was just, "Useless, useless, useless." She just feels useless.

**Keith:** I'm going to use, I think the Fuzzy move again. Which is...

**Austin:** Okay. [**Jack** chuckles]

**Keith:** Which is when I stay close with someone, that person's Adult attribute drops to 0.

**Austin:** That's good. Because she has a pretty high Adult attribute, that is pretty in her fucking feelings right now.

**Keith:** Yeah.

**Austin:** Um... She like slumps down on the ground and the whale goes like, Brooom, again. Um... [sighs] You're in cat mode, Shindai?

**Keith:** Uh, no, I'm in uh, two ears and a tail mode.

**Austin:** Okay, so you're just like curled up with her? Like a kid?

**Keith:** Yeah.

**Austin:** She like absentmindedly scratches you behind the ear.

**Mama** (Austin): [sighs]

**Austin:** And Tomo says like,

**Tomo** (Austin): Mama, we've been trying to send you this package for... weeks.

**Austin:** And she takes it. And like undoes the shoe string that's like tied it in place, or like the— the— what's the word I'm actually looking for? Like, not cord but...

**Janine:** Twine?

**Austin:** Twine, yeah. And like, opens it and it's a little wooden box. And she opens it up and each, inside are photos. And they are— it's like fifteen photos of Yuki and her together at this spot, and then another one, and

another one, and another one, and it's photos of Yuki smiling here. They're like selfies, basically, for each trip that she went out on, after Mama stayed home, that was just like, and each one on the back has like, a message written from Yuki to Mama. And you know, there's no— Yuki died out here. Yuki got eaten by a whale, probably not the whale god but definitely by a whale. Um, and there's no like bringing her back, but these letters and these photos are a note that, I mean, the thing she takes away from it all is, you don't have to be present to be useful. Every time that Yuki passed this spot, she thought of Mama and that is how she got through every trip. And got home eventually and was happy to see her and got to Snowpeak city and was happy to see people there. But like, the middle of any trip is exhausting and lonely and it is the memory of someone that you care about that can carry you all the rest of the way there. And so she captured that moment again and again and again um, and this is a collection of those things.

Um, and... I think at that, the whale god like slams into both boats, again, like just completely arbitrary. Just like, uninterested in— in discourse, uninterested in— it's not mean, it's not— it's just... Sometimes a whale eats you. Like, that's the world. Um, and Mama just like starts crying. Um, and Tomo like leans down with Shindai and sits down with both of you and hugs— hugs everybody.

**Jack:** Hm... Mari, do you think that you can get us out of here in your weird boat body?

[4:00:08]

**Janine:** With the big boat not— This is me asking, what's wrong— is there something wrong with the big boat, that we can't use it?

**Austin:** No, you could.

**Jack:** Well, it's huge and I'm a small bird child.

**Austin:** And also it has these creepy— it's creepy wing— wing sails.

**Jack:** Also, I can't look at the sail. Uh...

**Janine:** I mean, I mean, yeah, if we need me to be a boat and get us out of here, I can totally do that.

**Austin:** You're still in boat mode.

**Janine:** But—

**Keith:** We need you to be a boat and get us out of here, yes.

**Janine:** My big question is just like, is this other boat safe to use, because I could also just ride that boat and we could get out of here.

**Austin:** I can't believe we can't get on the boat. I can't believe we can't get off the boat. I can't believe we're back on this fucking boat.

**Janine:** It just seems like a very large good boat to just leave if we don't have to.

**Jack:** It's a gift for the whale.

**Austin:** [makes a whale noise]

**Janine:** Oh, that's actually— That's actually a good point is the whale probably be more interested in the big boat, theoretically, 'cause it's got weapons and shit.

**Austin:** It does have weapons and shit.

**Janine:** It—

**Austin:** Yeah. Or weapons and shit, not whales and shit.

**Janine:** Just a bunch of small whales, on the side of it.

**Austin:** It does have a bunch of whales. It does have like a scrimshaw of whale bones on it, do you know what I mean? Like, sometimes you kill...

**Janine:** Oh, it probably does not like that boat, especially.

**Austin:** Ah, no it doesn't.

**Jack:** I think it's an offering.

**Austin:** Like that's actually— This is a thing, I think you recognize this, like, I mean, the whale god could talk to you if you wanted to talk to it, but also, it is not interested in talking to you.

**Janine:** Yeah.

**Austin:** It's not interested in the scrimshaw, it's not interested in anything except being an animal um, in the same way that like, lightning isn't interesting in striking anywhere. It just strikes somewhere. And that's what this is the god of. Um... But yeah, it would eat this ship instead of you, if you left it behind. So...

**Janine:** Cool, okay. [**Jack** laughs] Like that's fine with me.

**Austin:** Yeah, um...

**Janine:** I'm going to pull up alongside again.

**Austin:** And Tomo like leads Mama onto you and Mama like, is holding the box of pictures in one hand and the harpoon gun in the other hand and like, doesn't want to let go. Someone has to convince her.

**Jack:** Hm... Um... Oh god. I'm seven.

**Austin:** You're seven. Seven year olds say smart things sometimes.

**Keith:** Um...

**Austin:** Seven year olds say kind things pretty often. Also mean things, but sometimes kind things.

**Keith:** I'm... I'm going to use— I'm going to use my Feigned Innocence move.

**Austin:** Okay.

**Keith:** It lets you hide your true character and put on an excellent act, you have to use this power before making the check.

**Jack:** Oh...

**Keith:** When you use it...

**Austin:** Oh...

**Keith:** I can use it to apply whatever attribute I want to the check.

**Jack:** No, don't lie to her.

**Austin:** Uh-huh.

**Shindai** (Keith): We all baked you a giant cake. A giant 'Welcome Home' cake.

**Jack:** Oh, no, don't lie to her. I'm going to take her hand and I'm going to say,

**Tsuru** (Jack): I played with all of the children today and we played games about the things that you did. And you might not be doing them anymore but we're still playing games about them. [**Austin** laughs] Please come onto the boat now or we will all die in the storm.

**Mama** (Austin): [sighs] Henge.

**Austin:** Then she drops the [meow] harpoon gun and there's a cat in the background. Hi— Hi Annie.

**Janine:** That's Annie.

**Jack:** Hey, Annie? A henge has arrived.

**Austin:** She drops the harpoon gun and like, as it hits the ground the whale like, takes another pass and slams into both ships again and this time, you can hear the wood of Mama's ship—of Mama's keel—crack. Um... And then you get onto Mari and begin heading out. Um, and like, ride back away and the sun begins to come up, turning you all back into animals unless you spend more Wonder, but you have plenty of Wonder so you can totally do that if you want to. And are like heading back towards the dock. What's weird is that you can see that the storm hasn't left in front of you. Like you're chasing the storm at this point, right? And the sun, the sun is with you but it isn't in front of you, yet, so like, ahead of you is this dark, all of these dark clouds at the town, still. And Mama is just like sitting on the helm next to, next to Tomo as she drives the— um, as she drives the boat, who is Mari, [laughs] And the rest of you are there.

Um, can I get a good wrap up scene? Because the way this book says the games wrap up is uh, I can give you one guess. It's math. There's a lot of math. If you want to make Threads and Memories, um...

**Janine:** [sighs] I mean, I know what happens, at least to Mari, when they get to the dock.

**Austin:** Sure, paint me a— I want a scene from everybody.

**Janine:** Um, so I think, once everyone's on the dock and they've got all of their stuff off of her. You were like, "Oh, everyone has lots of Wonder." I don't have Wonder. Um...

**Austin:** Yeah, you do. You're gonna— You will, after this scene —

**Janine:** I guess. Okay.

**Austin:** — you'll get back, one, two, three, four, five, six, seven, eight, 9 more Wonder. And also more because we would definitely. If we were actually playing this game around a table right now, I would make you fucking... there's lots of connections happening here and that would go up even higher, for sure. But I'm little more interested in the story that we're telling than the rules at this point, so...

**Janine:** Yeah. I was thinking of it, I guess in terms of an extension of that last scene. Um...

**Austin:** I was— But yeah, go ahead.

**Janine:** But yeah, either way —

**Austin:** Mhm.

**Janine:** — I spent a whole ton— I spent 16 points which is, in this game, a large amount.

**Austin:** Yes.

**Janine:** of points. Um, my most expensive power otherwise is only 12, so...

**Austin:** Mhm.

**Janine:** Um, yeah, I— I said that and then I was actually, "Oh, this other thing could happen." Nah, fuck it. So by the time we get back to the dock, I'm like super fucking tired. Um, everyone's off and the boat disappears and it's just this like, completely flat out exhausted raccoon dog.

**Austin:** Mhm.

**Jack:** Oh-h...

**Janine:** Who's just like laying on the end of the dock, just like, belly down and like, all the like legs kind of backwards.

**Austin:** Uh-huh.

**Janine:** You know like the— like... If they laid down and then like slid forward so all their legs are pointing back.

**Austin:** Uh-huh. I think we— Go ahead.

**Janine:** And needs someone to help her.

**Austin:** Right, we get like— It's like a shot looking down at exhausted Mari and then shot looking up at the sky above, and then, Hideki, the dockmaster's head pops into frame and is like, looks confused and a little scared. And then like, leans down to pick up the little raccoon dog. Uh...

**Keith:** I then— I lie there in the same way, and like, "Oh, I'm so tired."

[**Austin** and **Janine** laugh]

Hideki (Austin): [sighs]

**Austin:** And then he leans down and picks you up and is like, carrying one of you each on each shoulder. Just flopped completely across his shoulders. Uh, Tsuru, what about you?

**Jack:** Um, I would like to spend some uh, to uh... transform properly.

**Austin:** Okay. That's fine. You can just like be whatever. This is whatever, I'm not going to count.

**Jack:** Okay, yeah.

**Austin:** We're done with this game, I just want to know what happens.

**Jack:** So I'm going to hop off the boat and run up the kind of hill towards the playground.

**Austin:** Mhm.

**Jack:** And in the playground, on the slide and perched on top of the swings and on the carousel are like, fifteen to twenty white cranes.

**Austin:** Mmm.

**Jack:** And as uh, human kid, uh, Tsuru just runs into the middle of the cranes and shouting and waving his arms around and going,

**Tsuru (Jack):** Oh my god! Hey! Oh my god! Oh my god, hey!

**Austin:** And then there's just like a clatter of wings and white feathers and suddenly uh, all the cranes are up in the air above the town and the boy is nowhere to be seen because he's— he's somewhere up there among them. Looking down on the little town.

**Austin:** That's really good. And then looking down you see Mama and, and Tomo walking back up towards her house, um, actually you see them stopping in at little stores and like, buying— We get a shot of them buying that same lemonade and giving dollars and then like going to make change and there's just leaves and twigs. And he's like, [yells]

**Janine:** Not again!

**Austin:** Not again!

**Janine:** Every weekend.

**Austin:** Exactly. It's always that little girl who wants sparkly lemonade. I should never sell her anything. Um, and uh, you get them like walking back up the various layers of the town and then just like, you know, um, I think Mama touches, you see her like touching things a lot and smiling at people and like, uh... Well, you know, when she like crosses the bridge, there's like a part of the wood bridge, there's like a post that's not like, turned in enough or something and she like quickly like, just fixes it so that it's safer to get to her now. And then I think the final shot is, Mama puts on a big pot of soup and um, we get a— a shot of Tomo in her bedroom, looking at the— the keel model of Mama's ship that's on her desk with the four sails and then you hear Mama say,



**Mama** (Austin): Tomo.

**Austin:** And then we get Mama in the room that has all of Yuki's stuff and Tomo coming in and like, Mama patting a seat so that she can sit down and begin telling stories about what Yuki was like when she was still alive. Um, and that's Golden Sky Stories.

**Jack:** [sighs]

**Austin:** Um, and also what we would do now is talk about Threads and Memories. And I'm not— I think this game is really cool but I'm also exhausted by it. I think the basic mechanic of stat plus... plus like currency is actually really good. Like, alright, you need 8 for this, is actually really cool.

**Jack:** Yeah.

**Austin:** But like, I really wish the connections were smoother. I really... I like dreams too, I think it's cool to be like, "Oh hey, you did a cute thing or a funny thing, take some points," and like, lots of other games do that sort of thing —

**Keith:** So.

**Austin:** — but yeah.

**Keith:** I feel like... I feel like there's a way to play this game where like, with the Dreams, you know, we— We're just dragging them up to each other —

**Austin:** Mhm.

**Keith:** — during the game. Like, getting it smooth enough to where the scene was changing over, if we could all just go in and— and change this stuff on our own without having to halt the game so much —

**Austin:** Right.

**Keith:** — I think would work pretty well. But that's something I think that would develop over a while of play.

**Austin:** And that literally couldn't happen in a more traditional setting if we were at a table, because I need to see you changing that stuff at a table, do you know what I mean? I would need to have it on my list too.

**Keith:** Yeah, yeah.

**Janine:** Mm.

**Austin:** So like, as designed it's not built for it but, I don't know.

**Janine:** I think—

**Keith:** I was— I was kind of like, there's a way to do it in person where you have these three things printed out on the table —

**Austin:** Right, right.

**Keith:** — and you just like drop a marble on one thing, you know?

**Austin:** Oh. Right, I should quickly note that this is not even what the sheet even looks like. I've like...

**Keith:** Right, you're right. You changed, it was worse.

**Janine:** Mmm.

**Austin:** I cut apart a sheet. Yeah, exactly. Um.. Go ahead, what were you going to say, Janine?

**Janine:** There's [sigh]. I feel like the parts where this game falls apart the most are the parts where it tries to acknowledge um, traditional tabletop RPG continuation.

**Austin:** Mhm.

**Janine:** Like, I feel like if this was designed as a one shot game that you play multiple times —

**Austin:** Right.

**Janine:** — a lot of the more burdensome parts of it wouldn't really be as much of an issue. Like it feels like all the parts that slow it down are the parts that are meant to tie things together in ways that maybe aren't even necessarily necessary. Like, someone, I feel, could really streamline this in a way would be good to use as a one shot or use as a just like a, every now and then, shot.

**Austin:** Right. The powers are so fantastic that I want them to streamline it.

**Janine:** They're so good. The weaknesses, they're so fun.

**Austin:** Like the weaknesses are really great. I think the basic currency like, mechanics are really, really good. But yeah, I want some streamlining and I think you're totally right, it is around this looking forward stuff. Um, I guess like, we played *Inspectres* recently and that has some like, looking forward stuff too that's integrated really cleanly to the point where like, I can't wait for a year or two from now when we decide to check back in with our *Inspectres* Franchise and do some more ghost hunting because that game actually set things up looking forward in a really fun way whereas, like, it's so smooth to play this game and talk about powers and even to— to do Checks but the second you think about how that stuff looks going forward, you're right, Janine, it just completely grinds to a halt, which is— which is a bummer, but...

**Janine:** It feels like someone could do a really good hack.

**Austin:** Hack, yeah.

**Janine:** Not even a full hack.

**Austin:** Yup.

**Janine:** Someone could clean this game up in a way that would run really smoothly and be really fantastic.

**Austin:** Totally. That said, I had a really fun time and I'm really glad I got to play this with everybody.

**Jack:** Yeah.

**Janine:** Yeah. It was good.

**Austin:** So thank you so much. I'm Austin Walker, you can find me on twitter @austin\_walker. You can find everything we do here at friendsatthetable.cash. All the patreon stuff, obviously. If you're supporting us now, thank you so much for doing that, and as a reminder, you can um, you'll get other bonus stuff, depending on what layer—what layer—what level of backing you are. I feel like, what's the— what's the Mapmaker level? Is that 15 dollars a month? Um, I typed wrong. I typed way wrong into my

computer. Here it is, but like, things like this painting up here, that's something that I would like to, guess what, you'll get that if you're backer at the Mapmaking level, the \$10 level. And you know, if you're watching this now live, because thank you, because that means you're backing us at the fifteen dollar level. And if you're listening to the archive of this, then awesome, um, uh. Actually everyone gets to hear Live at the Table, that's just— that's just true. Everyone at five dollars or more gets Live at the Table, I'm pretty sure. Um...

**Keith:** Yeah, you're right.

**Janine:** I think so, yeah.

**Keith:** There's not live Live at the Table.

**Austin:** I don't remember if they get live Live at the Table or if they... Anyway.

**Janine:** Don't they get the podcast?

**Keith:** Live Live at the Table is fifteen. Live at the Table podcast at five.

**Austin:** The podcast, yes.

**Janine:** Yeah.

**Austin:** You're totally right. Yes.

**Keith:** Yeah.

**Austin:** Awesome. Alright. Uh, alright so that's going to do it for us this— this time. Where can people find you, Jack?

**Jack:** Uh, you can find me @NotQuiteReal on twitter. And you can get any of the music featured on this show at [NotQuiteReal.bandcamp.com](http://NotQuiteReal.bandcamp.com) and I wish I could do music for these live shows [**Austin** laughs] 'cause let me tell you, the music would've been really good.

**Austin:** Mhm.

**Jack:** Like, Victorian music but also bees?

**Austin:** Yes.

**Jack:** Ugh.

**Janine:** Oh man.

**Jack:** I'm so mad.

**Austin:** That game was really fun. Uh, yes, five dollars does get you to this. It's fifteen gets you to Tips at the Table lives, specifically.

**Janine:** Oh right.

**Keith:** Oh, okay.

**Austin:** I was like, wait —

**Janine:** We have a lot of live stuff —

**Austin:** We have a lot of live stuff, it's true.

**Janine:** — and a lot of other stuff and a lot of... Yeah.

**Austin:** Uh, where can people find you, Janine?

**Janine:** Uh, you can find me @BleatingHeart on twitter and you can also... some people have currently found me in their mailbox. Uh, 'cause I do the postcards...

**Austin:** Oh no! You got stuck in the mailbox.

**Janine:** [laughs] Sorry, I'm an actual tanuki and I've turned into everyone's mailbox. [**Austin, Jack** laugh] Okay, so people, I think this past week started getting their first postcards. This is technically the July postcard I'm currently finishing up, I'm midway through in time for the August postcard. We had some printing issues happen but, um, yeah, so people should be getting those if you're international, it'll probably take a little longer than people in the US, but...

**Jack:** I haven't got mine yet.

**Janine:** You'll like them.

**Austin:** It's so good. It showed up to me who knew it was coming and what it was, front and back, and still surprised me. It was very good. I really love it. I can't wait for the next...

**Keith:** Wait, am I getting one? I think I'm getting one.

**Austin:** You're getting one. You should get one any day now.

**Keith:** I probably have one, I just don't check my mailbox everyday, it's very far away from me.

**Austin:** Uh... Keith, where can people find you?

**Keith:** You can find me at twitter @KeithJCarberry. You can find the lets plays that I do on Youtube.com/RunButton, and since you're already giving us money if you hear this, you can go to ContentBurger.biz and give me money in a different way. Uh... Also uh...

**Austin:** Did you vote on what the new game is yet?

**Keith:** It's the— The poll is up literally right now, so if you are a subscriber to ContentBurger.biz, you can literally go right now and vote —

**Austin:** I should do that.

**Keith:** — to what the next Let's Play is, which means that Shenmue is done. There is an entire playlist of all the Shenmue episodes except for two that I'm working on because they got lost. Um, uh, but you can watch the entire youtube playlist of sixty-two episodes of Shenmue at ContentBurger.biz.

**Austin:** You all are back on Patreon, right? Like, 'cause when I went to ContentBurger.biz, it went to Patreon, is that correct?

**Keith:** Yeah, we're back— we're doing both again but now we fucking hate GameWisp cause it sucks and we're back on ContentBurg— back on Patreon which I insisted that we never change ever and Kylie's fucking stupid idiot for ever —

**Austin:** Woah!

**Janine:** Whoo.

**Keith:** — changing to GameWisp and making me switch to GameWisp, that stupid jerk. Ugh, what a nightmare GameWisp is. We're still on it. We still link all the stuff on that—

**Austin:** People are still paying you on that account.

**Keith:** Yeah. So, yeah. People pay me there too, but we're like, you know. We're still more on GameWisp than Patreon —

**Austin:** Gotcha.

**Keith:** — I guess, but...

**Austin:** Sure.

**Keith:** But. But ContentBurger now redirects to the good one.

**Austin:** Gotcha. Uh, that's it for us today. Uh... On that note, I think we have—

**Keith:** Fucking Kylie. Goddammit. [laughs]

**Austin:** Oh god. Uh, I think we have obviously a full episode coming on Thursday and then I think what Ali said was that we would have the next Bluff City coming up next weekend. I'm pretty sure that that's correct. Not one hundred percent, but pretty sure. So look out for that. Thank you for joining us, everybody. We should go to time.is and clap.

**Jack:** Sounds good.

**Janine:** Oh dang, we should.

**Jack:** I think I have that open in a tab.

**Austin:** I— I do. I definitely do.

**Jack:** Nice. Let's do it. At half past?

**Austin:** Yeah.

**Jack:** I mean, as far as seconds are concerned.

**Austin:** Yes.

**Keith:** Half past the minute.

[End]